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AND ELSEWHERE

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PUBLISHED BI-MONTHLY

VOLUME ELEVEN

EDITED BY

FREDERIC FAIRCHILD SHERMAN



NEW YORK

EIGHT, WEST FORTY-SEVENTH STREET

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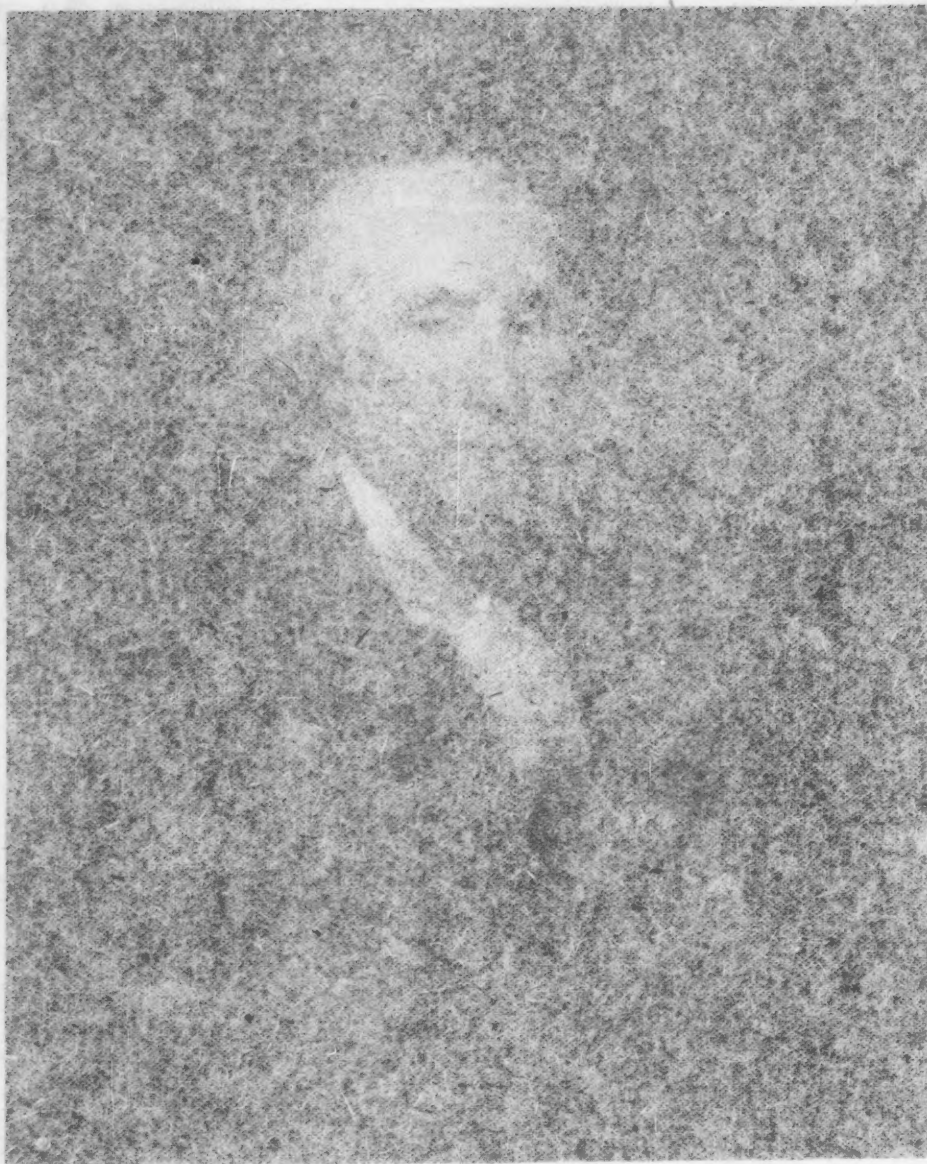
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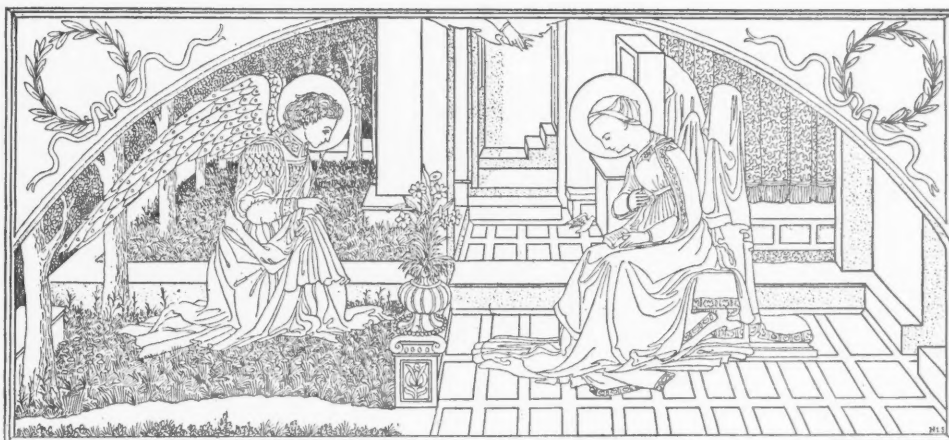
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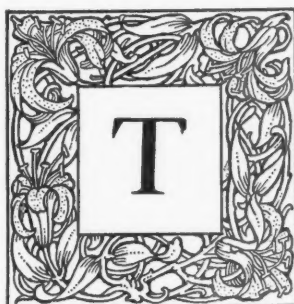
GEORGE WASHINGTON

THE FIRST PAINTING MADE FROM LIFE IN 1795 BY GILBERT STUART
KNOWN AS THE VAUGHAN PORTRAIT. PURCHASED FROM THE HARRISON
COLLECTION IN 1912 BY THOMAS B. CLARKE

ART IN AMERICA *AND ELSEWHERE*
AN ILLUSTRATED BI-MONTHLY MAGAZINE
VOLUME XI . NUMBER I . DECEMBER 1922



PACINO DI BONAGUIDA, A CONTEMPORARY OF
GIOTTO



THE world scorns all knowledge beyond its reach and because scorn lightens the imputation of ignorance, criticism has been making Pacino—hitherto little more than a name—its special object. In the most recent literature it has been impatiently justifying its position by the attribution of works that fitted whatever chance notion it happened to hold of him.¹ This was made easy and tacitly sanctioned by the twofold fact that antiquity had forgotten, and Vasari is altogether silent about him. And to be sure Pacino is neither a mighty creative figure still less a great influence, and subsequent painting would probably not have been materially different without him. But by adding to the two only admissible

¹To take two striking examples, Venturi in vol. V p. 506 of his *Storia dell'Arte Italiana*, guardedly assumes the possibility that Pacino painted the lateral figures in the polyptych signed with Giotto's name in the Pinacoteca at Bologna,—a work of direct Giottesque derivation; and Suida in *The Prussian ahrbuch* for 1905, followed by the *Ciecrone* (last German edition) attributes to him a Sienese Virgin in the Ex-Refectory of Sta. Croce in Florence, restored with justice by F. Mason Perkins to the *Mastro del Codice di S. Giorgio* (*Rassegna d' Arte*, 1918, pp. 107, 110-112.)

works, and relieving him of a number unintelligently assigned to him one is enabled at last to recognize in him a distinct gift, the light, fresh fluent gift of the minstrel, and perhaps one of the paths through the nebulous circle within which tradition has enthroned the high-priest of Florentine painting, Giotto; a way by which one hopes also to be led back to that obscure moment in which the Rucellai Master and Cimabue seem involved in a common tradition.

Milanesi² is the first to drag him into modern art-historical literature with the publication of two documents one under the date 1303, the other soon after 1320. These two dates at once stabilize his chronology: he is, accordingly, mature and has been active for some time, in 1303 and the appearance of his name after 1320 invites the presumption of activity for some time to come. A contemporary of Giotto, then, possibly a younger contemporary, he is certainly older than any of Giotto's known or acknowledged pupils, and on the basis of dates alone, it is unlikely he was of their number.³

The monument radical for the reconstruction of Pacino is a polyptych in five compartments at the Florentine Academy⁴ wherein the central and dominant tragedy of the crucifixion is attended by saints Nicholas and Bartholomew on the left, Florentius and Luke on the right. It bears his autograph and the year of its painting;⁵ the only one among his works furnishing either of these data. A poetic but timid performance, it manifests in a spatial rather than a formal sense more sentiment than passion. It is more suggestive than synthetic. The height of the crucifix and of the flanking figures of Mary and John dwarf the principal actor and the dramatic motive, and the representa-

²Nuovi Documenti p. 17. Under the date 1303 Pacino dissolves partnership with a certain Tambo di Serraglio, and is here spoken of as "artifex in arte pictorum." His name appears a second time in the register of the Guild of the Medici e Speziali in the volume that runs from 1320 to 1353.

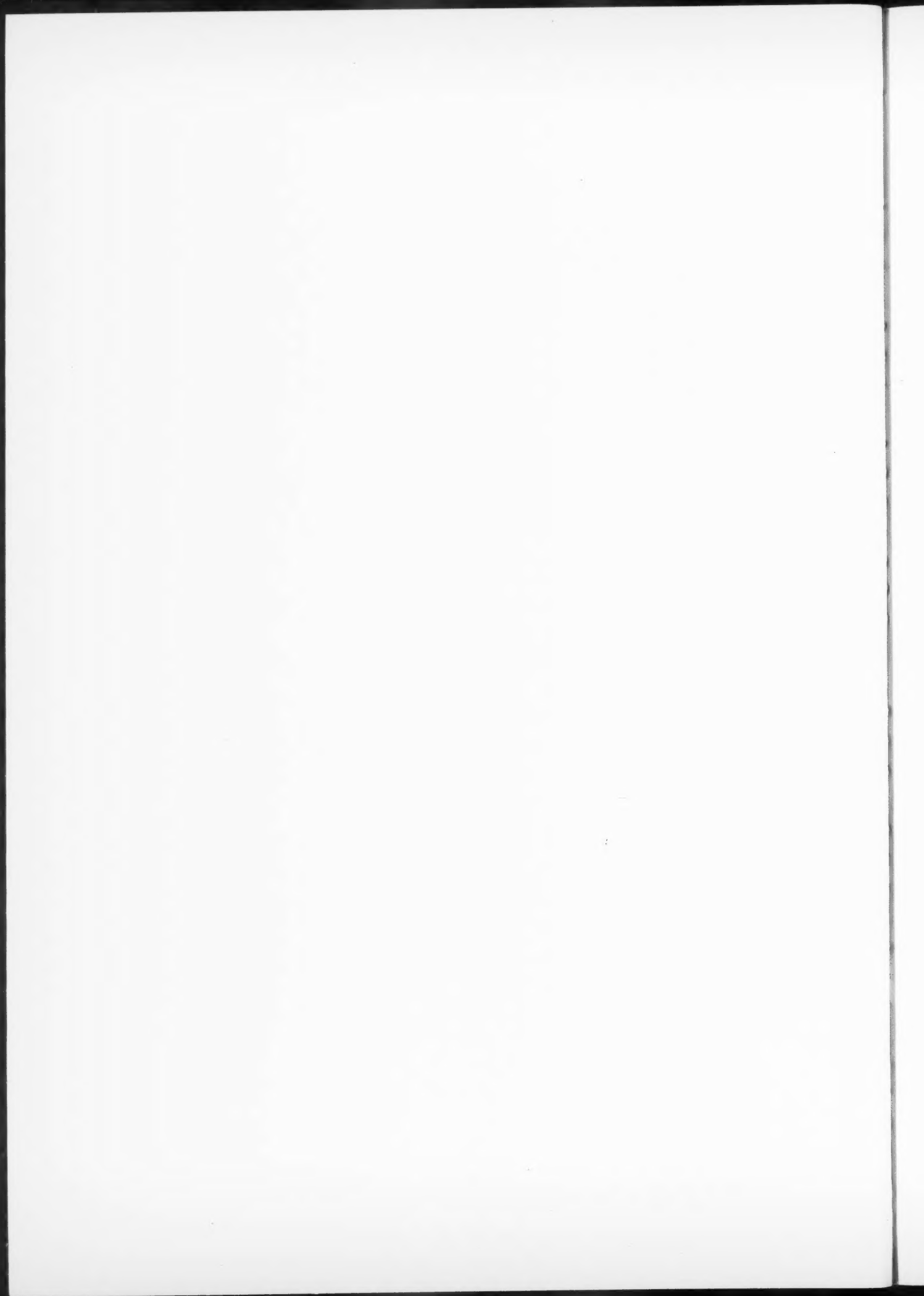
³The repeated assumption that Pacino was a pure Giottesque is the too common effort of scattered and fragmentary knowledge to become authoritative. His temperament and his talents, as will be seen, committed him to a different tradition and a different tendency. (See Venturi Storia etc., vol. V, p. 502, where Pacino is called "discepolo di Giotto.")

⁴Reproduced in Venturi Storia dell' Arte Italiana vol. V, p. 502.

⁵The inscription under the central compartment reads:

SYM ON RBTER S FLOR FEC PIGI H OP A PACINO BONAGUIDE ANO DNI MCCCX

Thode the first to read it (Franz von Assisi, Berlin, 1885, p. 503, note 3.) believes he sees vestiges of two Xs following the legible date, leaving it 1330. Thode who perceived the influence of Giotto (a very different Giotto from ours!) in the drawing of this picture doubtless did all he could to read the date as late as possible. Milanesi before 1888 (Nuovi Documenti p. 17) reads MCCCX. Suida (Prussian lahrbuch, 1905 p. 108) would substantiate his reading of the date as MCCCX on the basis of equal lengths of space before and following the inscription, but as the spaces are inconstant under the lateral compartments, one may reject both his argument and his conclusion. To-day the date seems so far to have been respected by the cleaner as to show the upper left hand tip of the diagonal bar of what must needs once have been either a V or a X, following the first X; making it probable, on the evidence before our eyes, that the earliest possible original date was MCCCXV. The other limit would be furnished by Thode's reading.



tion thus sacrifices its inherent grandeur. The conduct of Mary and John is not a reflex to an immediately present or imminent calamity but the response to an event already past. Our crucifixion (fig. 2) throws up the lyric aspect of feeling not the dramatic—it has become lament and has ceased to be action. And the summarized aesthetic of these distinguishing characters assimilates it to the symbolic representation of the formal crucifix, with Mary and John, in all respects excepting their position corresponding to the terminal figures on the cross-bar.

Its composition⁶ is of a series which seems to have gone out of fashion with the second half of the century somewhat later chiefly favored by Daddi. Pacino constructs neither with knowledge nor with understanding: the line is uncertain and the form flat. The figures sink against the ground without a sense of the easy and vital resistance to the pull of gravitation. They might easily be blown over. Their movements are gentle and they have a mild anxious look. The proportions vary from that of the tall Virgin,⁷ with small eyes and long face, to the short St. Bartholomew. The high-crowned heads rest loosely on rounded and narrow shoulders and the faces of the men are long with flat or bulging foreheads (fig. 3). The lips are soft and clean-edged. The noses of John and the Virgin indicate the limits of two varying types. The drapery is thrown into long, curved, narrow, shallow, sweeping ridges. The uncommonly large halos and broad border edged with tiny rosettes tooled with faint foliations against a ground of cross-hatching make a unified surface barely variegated from the rest of the gold ground. Finally the original color survives mainly in the green underpainting which neutralizes what the modern cleaner has left of the flesh tones.

As usual one is surprised in passing to the medallions in the pinnacles at the disparities between the monumental and the miniature modes. The style is tighter and more concentrated and the master a more real personality. It is by the way of these that one first comes to recognize the same hand in the Tree of Life on the opposite wall.⁸

The force of the conviction that this picture is by Pacino would depend on the ability to surround him with the contemporary artistic

⁶See the Crucifixion in the polyptych in the chapel of St. George in Sta. Chiara Assisi (Sirén: Giotto and Some of his Followers, plate 102); and the same subject in a small triptych in the Horne Collection (Sirén, *op. cit.* plate 104.)

⁷Strongly reminiscent of the Sta. Cecilia Master. Reproductions of this painter's works will be found in the first part of vol. II in Sirén, *op. cit.*

⁸Reproduced in Venturi, *Storia etc.*, vol. V p. 507.

milieu in Florence. The patient and susceptible attention however will see under differences of style and of state, the aesthetic complex of one in the other. The touch, the line, shape, the suavity of mood of the Crucified (fig. 1) in both pictures, the mould of the mask, the nose, the hollows of the eyes, the closed lids will then indicate differences of degree only, differences presumably of period. To instance the most obvious resemblances the hands of our Christ repeat the left of the St. Luke and the mouth, chin and beard, the lower part of St. Bartholomew's face (fig. 4). To carry the proof to the miniatures it would be enough to set the St. John (bottom right) beside the prophet (fig. 5) above the St. Nicholas of the polyptych. Rings of tiny rosettes edge the halos as in the polyptych and the gold background at the top is tooled with the same superficial tracery.

The Tree of Life⁹ blossoms with a multitude of small scenes, four on each of its twelve branches, representing the life of Christ read beginning at the tip of the lowest branch at the left, across the width of the picture towards the right and progressively upward. Below are scenes from the creation of man, his temptation and fall; just over them Moses and St. Francis on the left, St. Clare and John, the Evangelist on the right; on either side of the phoenix Ezekiel left and Daniel right. Above saints alternate with angels in glory, with Christ and Mary in the peak.¹⁰

Hanging against all the swarming and shifting variety of events the body of Christ showing none of the distorting agony of death detaches itself in a final relaxation of all effort as if leaving His sad work done behind Him the spirit had lulled itself into a healing sleep.

The mode of representation is an amplified survival¹¹ of the earlier Byzantinizing habit of crowding scenes of Christ's life about Him in death; and yet, dissimilar as the total effect may be, the orderly repetition of the circular pattern over the surface need only be imagined diminished in scale and prominence to shrink to the patterned background and assume the subordinate appearance it holds in the Giottesque crucifix.

⁹It is a faithful illustration of Bonaventura's *Lignum Vitae* and the only instance on panel; the other two Italian versions of this subject are one by T. Gaddi in the Ex-Refectory, Sta. Croce, Florence; the other, anonymous, and derived from it, in the Chapter Hall of S. Francesco, Pistoia. See Thode: *Franz von Assisi*,—pp. 502-507.

¹⁰The effaced saint in the rock from which the cross rises is probably S. Bonaventura.

¹¹The presence of isolated archaisms (such as striated and line-edged draperies, the Byzantine feature of hands raised to the height of the bosom and turned outward symmetrically) and of certain representations no longer then in fashion (such as the first, on which God the Father holds the Infant); the Dugento formulas for the Annunciation, the Last Supper to take the most obvious scenes, tempt one to assume an earlier model for this panel.

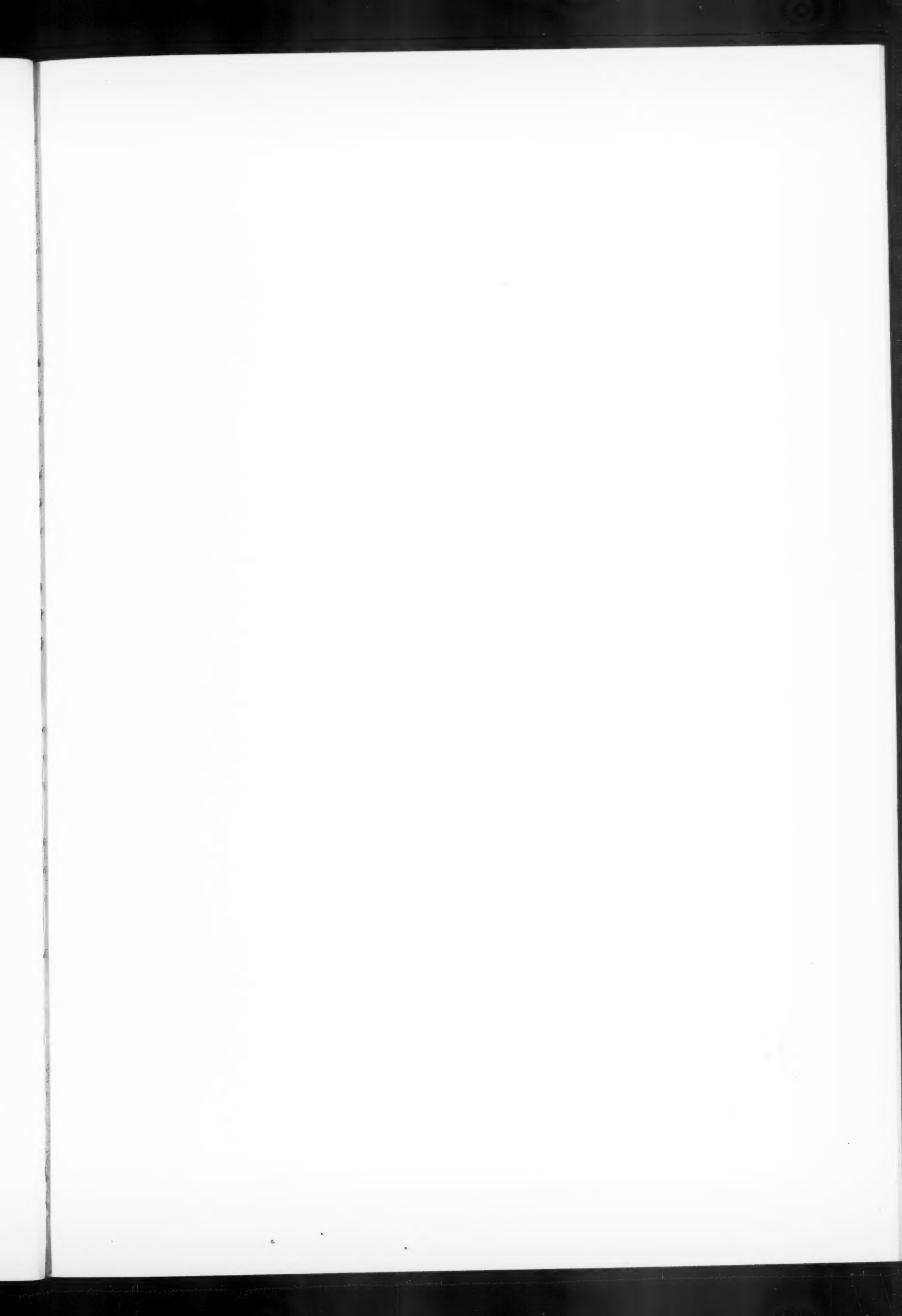




FIG. 6. PACINO DI BONAGUIDA: NATIVITY
MEDALLION FROM THE TREE OF LIFE



FIG. 7. PACINO DI BONAGUIDA: CRUCIFIXION
MEDALLION FROM THE TREE OF LIFE

Academy, Florence

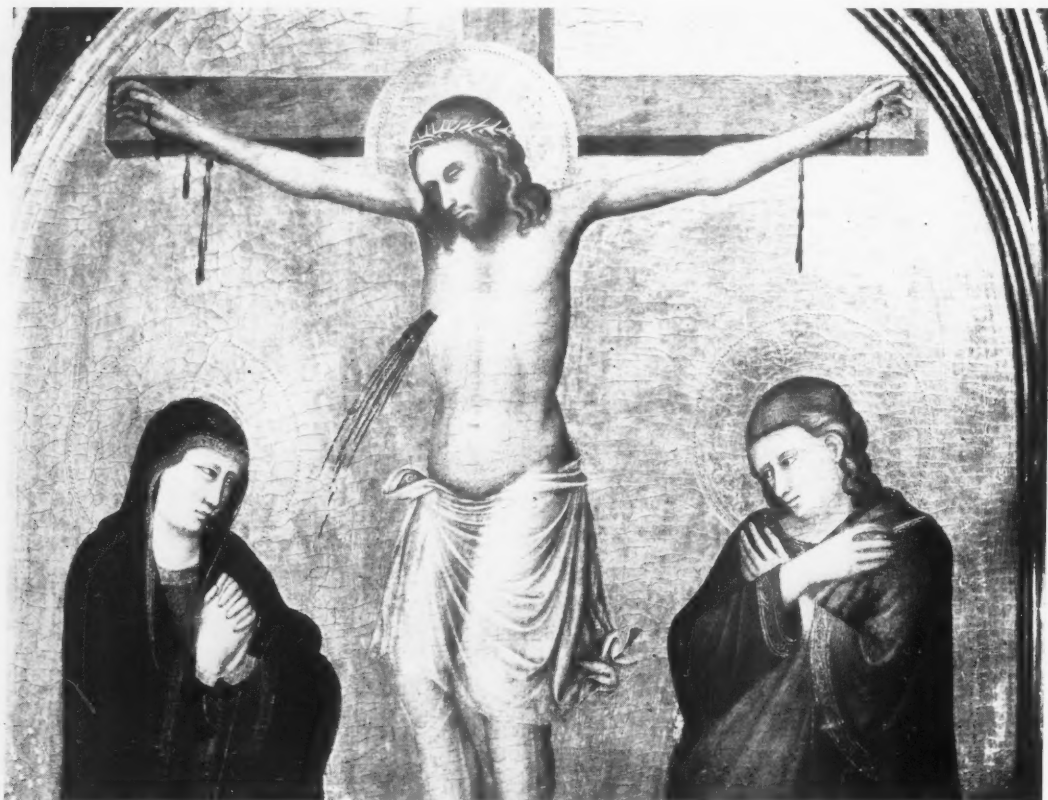
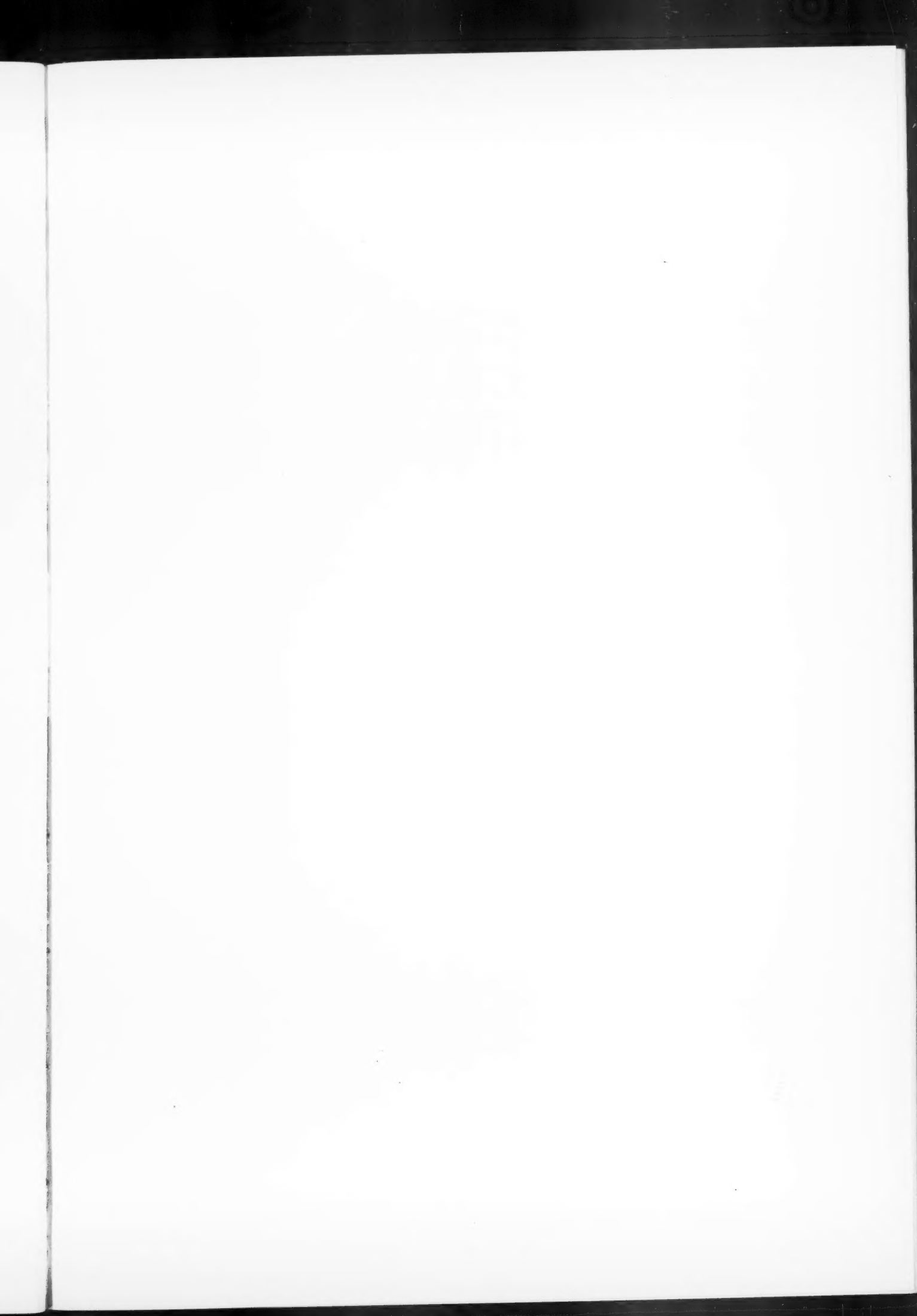


FIG. 2. PACINO DI BONAGUIDA: CRUCIFIXION
DETAIL FROM POLYPTCH

Academy, Florence



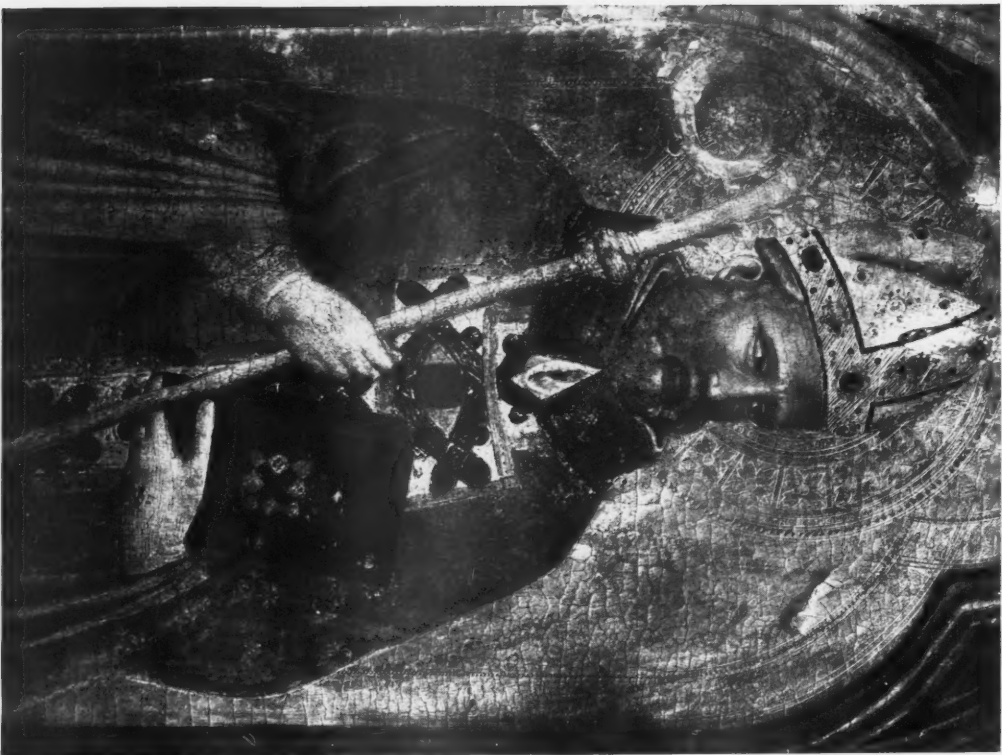


FIG. 3. PACINO DI BONAGUIDA: ST. NICHOLAS
DETAIL FROM POLYPTCH
Academy, Florence



FIG. 4. PACINO DI BONAGUIDA: ST. BARTHOLOMEW
DETAIL FROM POLYPTCH
Academy, Florence

It is in the miniatures again that he has broken his leash. Here he is freer, surer and more limpid, as if from the habit of a beloved practice, and the medium sings under the fresh and dainty touch, and follows its own joyful fancy in the calligraphy of the leaves that curl round the medallions, and in the beautiful inscriptions of the ramifications (figs. 6 and 7). Unhampered by prepossessions of the monumental or the heroic, the style is lively and crisp as seldom again in the Florentine painting of the Trecento. The figure, sharply and compendiously outlined, has the flatness of an image struck from a print-block and the whole has consequently something of the character of a pictograph. The representations are bi-dimensional, avoiding all optical interruptions of the flow and continuity of the story and the ensemble by uniform evenness counterfeits the ceremonial look of a banner. The figure accordingly bears no real relation to the cubic depth but only to the surrounding patches and to the limits of the area; and the different components in the individual scene are tied together by a cursive rhythm that moves from left to right.

This is not narration, the telling of a story for its chain of progressive events or for its dramatic movement — even if in spots it has purely narrative passages — because the thin thread of the simple tale is too elaborately interwoven with theological dogma, that suspends and inflates the flow of the recital, and makes of the whole a sort of chart of theological propaganda. It is a kind of pictorial compendium of the essence of Christian teaching from the fall at the bottom to the Redemption and the Glory above; and its unity is in the orderly graduation of the symbolism towards the climax at the top in which the whole bustle of events is resolved, as in the final hosanna of some churchly hymn. We are aware throughout of an implied text which it is intended to illustrate: it is thus a kind of program painting. We do not therefore look for great moving moments or tragic depths, as one might expect in events wherein the fate of the world is being decided. There is no second level: the whole thing ripples on brisk, fresh and shallow, its excellence being in its maintenance of the limits it has put upon itself of "illumination."

Stylistically and perhaps chronologically between the two is a crucifix (fig. 8) that now hangs over the altar in the sacristy of Sta. Felicità in Florence assigned repeatedly and with faltering conviction to the School of Giotto.¹² In its present condition it bears evidence of

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Academy, Florence

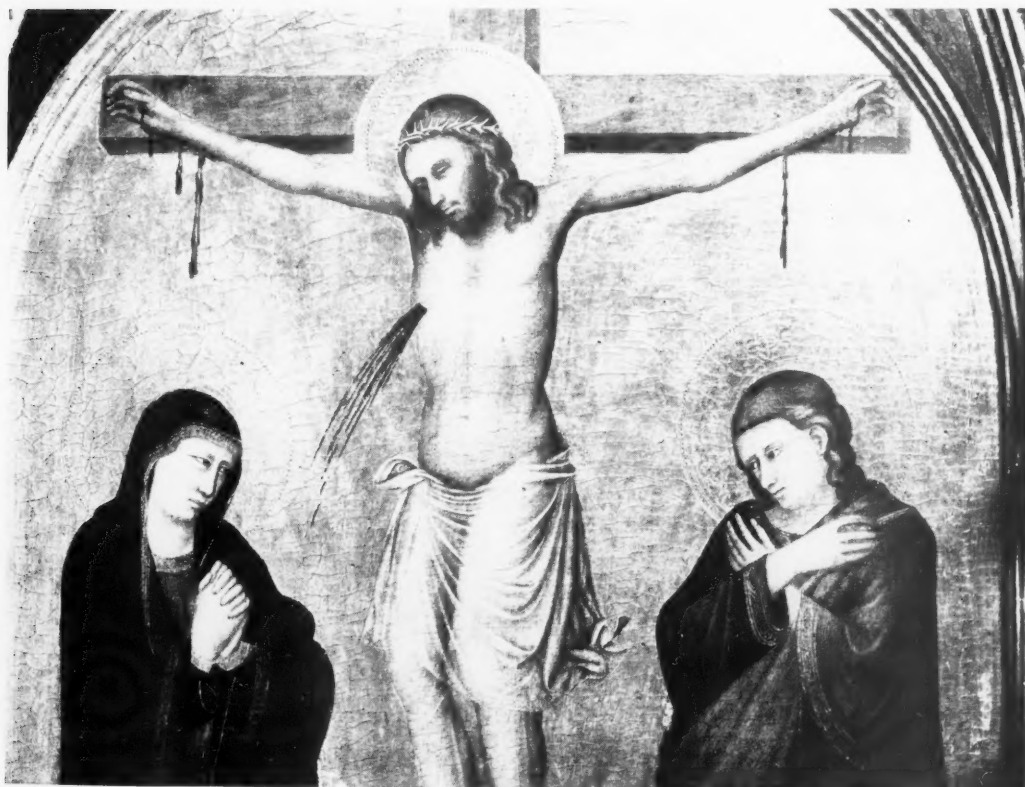


FIG. 2. PACINO DI BONAGUIDA: CRUCIFIXION
DETAIL FROM POLYPTYCH

Academy, Florence



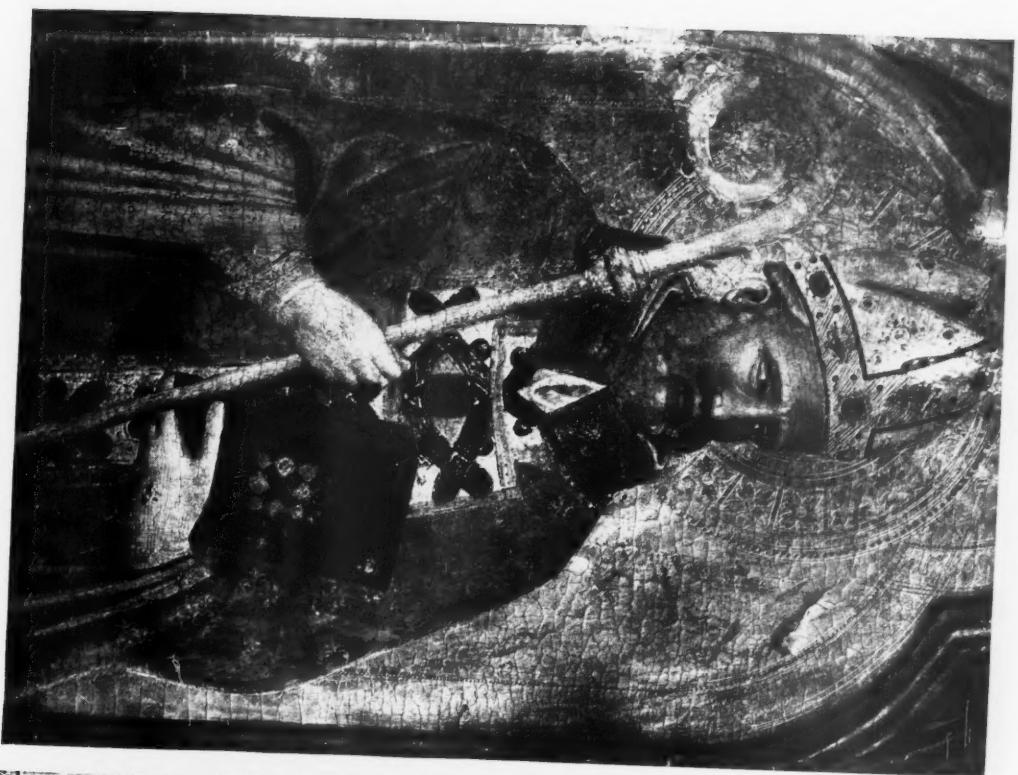


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the power of resistance of classic technique to the wanton destruction and merciless restoration through the ages.

The nude is moulded like the Christ in the Tree of Life and the rounded knees tapering below are identical. The shadows follow the cheek-bone and the hollow under it in the same way as in the Christ of the Academy polyptych, and the tapering arms of the two Christs with the unarticulated wrists and long palms terminate in the same curved, insubstantial fingers. The hair, the eyes, the nose, the face, broad above and narrowing towards the chin, derive from the same radical images. The feet are placed in a position known to me in no other instance, generally avoided, doubtless, because of the awkward twist it produced in the whole leg.

If the form is external, there is a definite rhythm and considerable elegance in the proportions, and a more than common decision in the drawing.

Though its architecture follows the formula of the Giottesque crucifix in Padua and at the Florentine churches of the Ognissanti, S. Marco, S. Felice, Sta. Croce, it is well to note that in other respects it is as unGiottesque as any painting of the early trecento in Florence could conceivably be. It is opposed in spirit and in aesthetic to the Giottesque type of crucifix, in tragic intensity and that passion which concentrated in plastic form are characteristic of it. The Giottesque feeling is absymal and agonized and regains its balance through vent (rather than prove its existence through lack of that necessity); its effect is produced by a sharply contrasted action and reaction. Our crucifix has no terminal figures on the cross-bar, no audience to fix the focus of sentiment, and the Christ left alone spreads about Him a sense of silence, space and isolation. The complete muscular relaxation is not intended to produce the effect of final surrender of the organizing principle of life, but rather to tranquilize all action. There is no trace of pain or torment, but a truly classic moderation and harmonizing balance of accents. Beneath the apparent extinction of active consciousness we become sensible of the deep-drawn breath of sleep.

From the existence of a number of small pictures one might conclude that his activity as a panel miniaturist did not end with the Tree of Life, and that like Bernardo Daddi and Jacopo del Casentino he turned out scores of portable paintings executed with the aid of a shop of assistants. One of these is among the treasure of pictures Herbert



FIG. 5. PACINO DI BONAGUIDA: PROPHET
DETAIL FROM POLYPTYCH



FIG. 10. PACINO DI BONAGUIDA: ADORATION
MEDALLION FROM THE TREE OF LIFE
Academy, Florence



FIG. 11. PACINO DI BONAGUIDA: TRIPTYCH



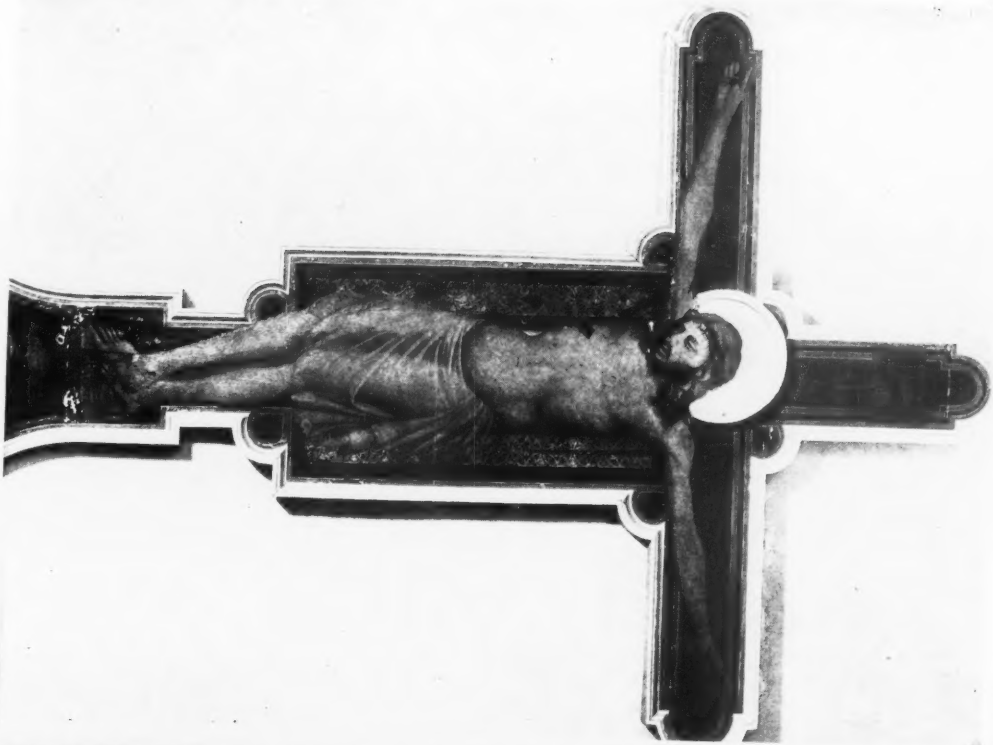
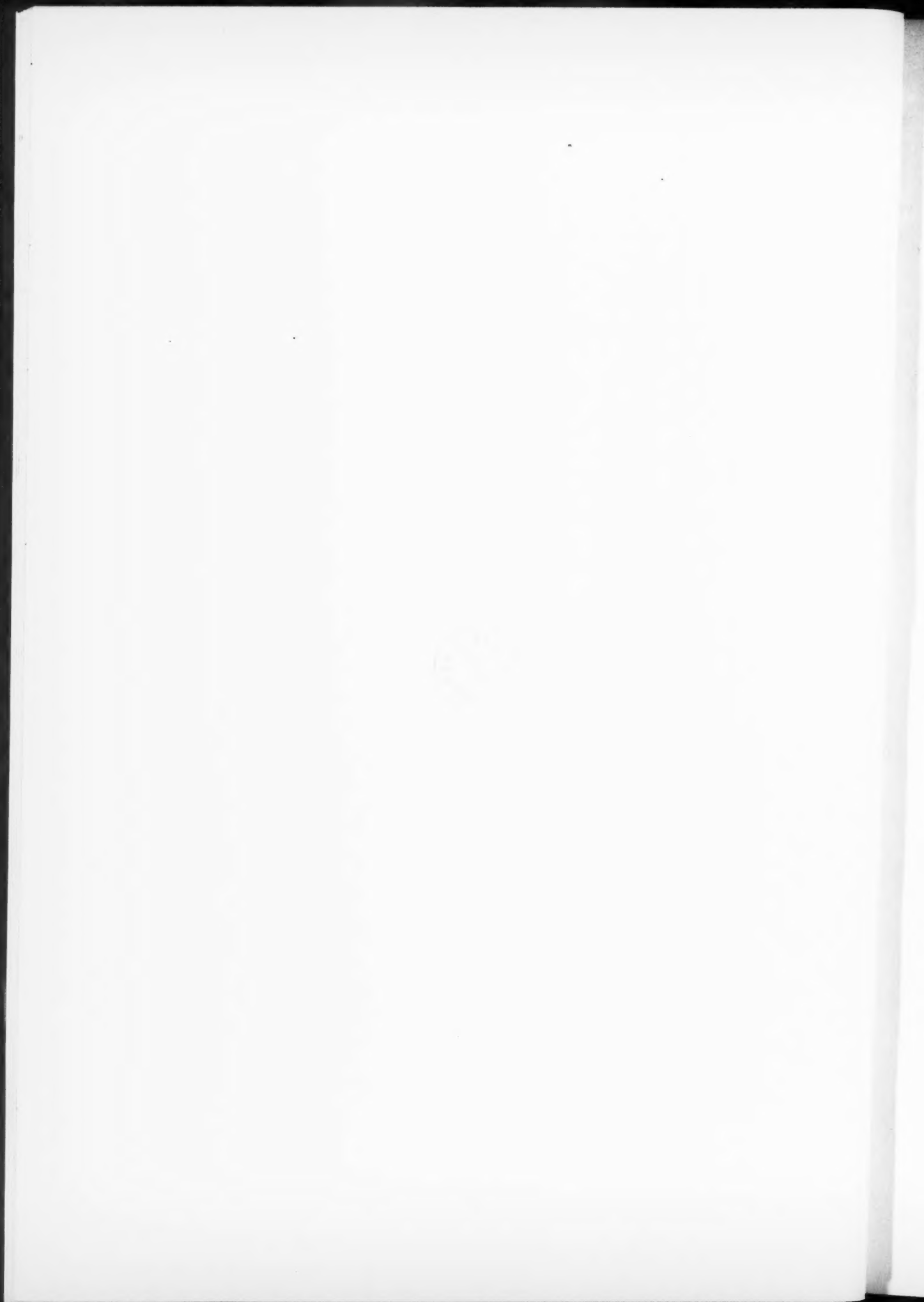


FIG. 8. PACINO DI BONAGUIDI: CRUCIFIX
Sa. Felicità, Florence



FIG. 9. PACINO DI BONAGUIDI: VIRGIN AND SAINTS
Herbert P. Horne Collection, Florence



Horne left to the city of Florence (fig. 9). Its painting falls into the period of the Tree of Life. The style and the type of the Horne picture may be found passim in the Academy panel, but the pattern and the Virgin's fashion of wearing her mantle, the hatching and folds of the drapery, the hands, the mode of rounding the forms, the streak of light down the ridges of the nose, the lips — all will be found repeated in the small medallion representing the Adoration (fig. 10).

The picture, which has suffered slightly from a darkening influence of the varnish, was commissioned by a patron eager to recommend himself to the Virgin's intimate sympathies and made Pacino see to it that she was more than commonly liberal of sentiment. The master's fondness for a strong, blood scarlet appears in the background. The scrollwork tooled largely in the fashion of the time adds a magnificence to the lordly haloes.

Intimate signs of the same personality manifesting itself in varying degrees but in a similar phase of Pacino's artistic conventions occur in two small triptychs—all that is known to me of what must have been a large number of similar panels produced for a humble clientèle with the collaboration of apprentices. Where Pacino's hand seems to be present long habit or else the admixture of inferior assistance has relaxed the execution.

Though rubbed and sleeked to be made presentable to the modern buyer it is still possible to see that the one formerly in the Florentine market (fig. 11) is less evolved in style as well as closer in general physiognomy to the Tree of Life. In some of the medallions of this painting the eyes of the heads facing outward maintain a diagrammatic symmetry, and the noses are rendered by a vertical stroke and two dots symmetrically placed on either side at its base. The head of our Virgin follows the same facial formula. The hands if a trifle different, have the same air of mild ineffectuality and the straw fingers are similarly attached. The dilated eyes of the figures in the wings of our triptych, the sagging ridge of the pinched noses, appear conspicuously in the Tree of Life. In the light of these stylistic affinities the iconographic analogies between the Flagellation, the Entombment, the Crucifixion of the triptych, and, the same scenes in the medallions; the same dryness, the same strained and awkward expression in both paintings, persuade one of common authorship.

In the figures of the triptych of the Museo Bandini at Fiesole (fig. 12) which are clumsier and the faces heavier, we shall find they are

drawn with the same shorthand, the same stereotype. The line sings to the same melody (though the hand is unsteadier and has a less even touch) and its graphological character—particularly in the case of the border of the Virgin's mantle—is the same as in the Tree of Life. The compositional plan of the central portion is a relaxation of the formula of the corresponding section in the other triptych. The hands repeat those of the Horne panel, and the Magdalen's are folded like those in the upper tiers of the Tree of Life.

The sudden jump from light to shadow in the drapery, its long straight dark fluting will be found *passim* in the same picture. Again the enamel, and the fondness for a live scarlet accompanied by greys, draw our picture into closer affinity with the Horne panel. The action lies in a region of intermediate intensity, habitual with Pacino.

Now if the works thus assembled are harmonious among themselves and constant to a single personality what are its stylistic and aesthetic determinants? By an aggregate of what specific signs in these works shall Pacino be known? In his dominant type a loose mask covers a long mould, wide at the height of the cheekbone (which is generally rounded) and tapering towards the chin. Square heads (particularly in the young men in his miniatures) and heads with high bulging foreheads vary and extend his range. The nose is straight and long, or blunt and curved outward. The lips are soft, full and clean edged. Where young men occur bearded the hair fringes the face. The hand has either the helpless appearance of an inflated glove or of being cut out of cardboard. His tendency is to construct summarily, to articulate loosely and in most cases there is no line of junction given between hand and forearm; in his nudes particularly there is an odd tapering downward from the elbow without any articulation of the wrist. Long shallow folds run in large curves over draperies that hang loosely over an ignored structure. His tooling is uncommonly fine, barely visible: to vary and enrich the gold surface it produces a *chatoiement* upon it. The ornamental details, lozenges, stars, circles and quatrefoils are his inheritance from the geometrically given thirteenth century.

As his genius seeks above every thing else the fluidity of narration (and preeminently in his miniature), he reduces the form when required to a medium fluid like notes in music or words in a poem. He does not stop like other miniaturists of his time (Daddi e.g.) to smoothly round out his forms, because rotundity would carry them to-

wards the static. His line and modelling, accordingly, are as summary as is consistent with their primary function of communicating something other than themselves, the case of puppets in a play. The figure bears no real relation to the cubic space, but leaves a web of patterns over the face of the panel. It is neither architectonic nor monumental; and it thinks and feels on a small scale. The movements of the people, like their expression, are mild, timid, without vehemence or exaltations, and there is an air of unsuspecting acceptance of their fate about them. The predominant expression is a kind of shrinking alarm present chiefly in his larger compositions even where unmotivated by any action. In the latter case one would have reason to think that this sentiment is the betrayal of the master's uneasiness at his subject for he was never quite at home with full sized figures. Here the line wanders languidly over the edges and contents itself with a generic rendering of a subject towards which it has an attitude neither of energy nor conviction.

In past years many of Pacino's pictures have been going under the desperate designation of "School of Giotto" for a reason lurking in the assumption that the energy of this master's genius was operative wherever his works were to be seen and in the fact that he is the best known of the masters of his time. Yet the character of Pacino's work places him at an appreciable distance from the work of Taddeo Gaddi, Orcagna, Maso, direct pupils of Giotto and betrays less essential dependence on him. Pacino belongs to a group of painters obscured, because conservative, by the advancing fashion of their great contemporary — a group occupying a position and representing a tendency continuing through the following century: precious, fanciful, elegant, inventive, possessed of graces and allurements wanting in the Giottesque circle. The common temperament, methods, taste of this group put a goodly portion of their work in the category of illustration. It is no accident that most of what they have left is a sort of illumination on panel. They first loom into view out of a still obscure tradition with the so-called Master of Sta. Cecilia joined by Pacino,¹⁸ and followed later by Bernardo Daddi and Jacopo del Casentino. And as Giotto is the inspiration and fountain head of the monumental painters so the master of Sta. Cecilia is the first to have found the formula for the group associated with him.

¹⁸This group which I mean to deal with on a different occasion is joined by yet another master contemporary with ours and distinguishable by a nucleus of four works among which a triptych in the Horne Collection (Sala Lesta, no. 19) is the most evolved.

This master elaborated, pulled about (identified more recently with Vasari's Buffalmacco) is, as recent criticism has left him a pluralistic personality, the nucleus of which in spite of the violence done him is definite and coherent enough. He is probably a shade older than Pacino, of a firmer fibre and greater maturity of imagination. Specific signs of his influence appear as must be expected in small number in the spare remains of Pacino's painting, but the eye that has learnt to look for derivations will find it in the gait of Pacino's line and in his way of stabilizing the design, in the first and in the last glance at his works.¹⁴

The air of the diminutive frontal figures symmetrically placed on either side of the throne in the small triptychs already discussed, suggests their having come from such a picture as the altarpiece by the Sta. Cecilia Master at Sta. Margherita a Montici. The female Saint left of the throne; and the type, and silhouette of the St. Margaret, who stands between vertical courses of stories of her martyrdom in another picture in the same church, owe their origin to the same formula as reappears in the medallion of the Tree of Life showing the Coronation, and in the Glory of Saints above. The sharp-cornered square-edged architecture of the last-named panel, its light and dark, find nowhere so close a parallel as in the St. Margaret panel just mentioned, and after that in the Sta. Cecilia altarpiece in the Uffizi. The throne of the little Virgin by Pacino in the Horne collection is like that of a small Virgin at Budapest by the Sta. Cecilia Master, and like one by another of his followers in the convent chapel of Sta. Maria Maddalena in Pian di Mugnone. The same architectural motives and perspective occur so frequently in the works of the Sta. Cecilia Master that one must conclude this type of throne had become a convention in his shop.

In less noticeable details, such, for example, as the treatment of the gold ground one will find unexpected analogies. So the lozenged pattern of the uppermost portion of the Tree of Life seems imitated from the ground of the Sta. Cecilia Master's Uffizi altarpiece; it is punctuated with similar dots and shows the same conventionalized leaves against the same cross-hatching. A strong scarlet note is common to both and Pacino's preference for pale green and yellow comes directly from the Cecilia Master.

But no detail of resemblance is so conclusive for establishing the

¹⁴The suggestion that the Cecilia Master may have been Pacino's teacher had already been made by Suida in the article cited.

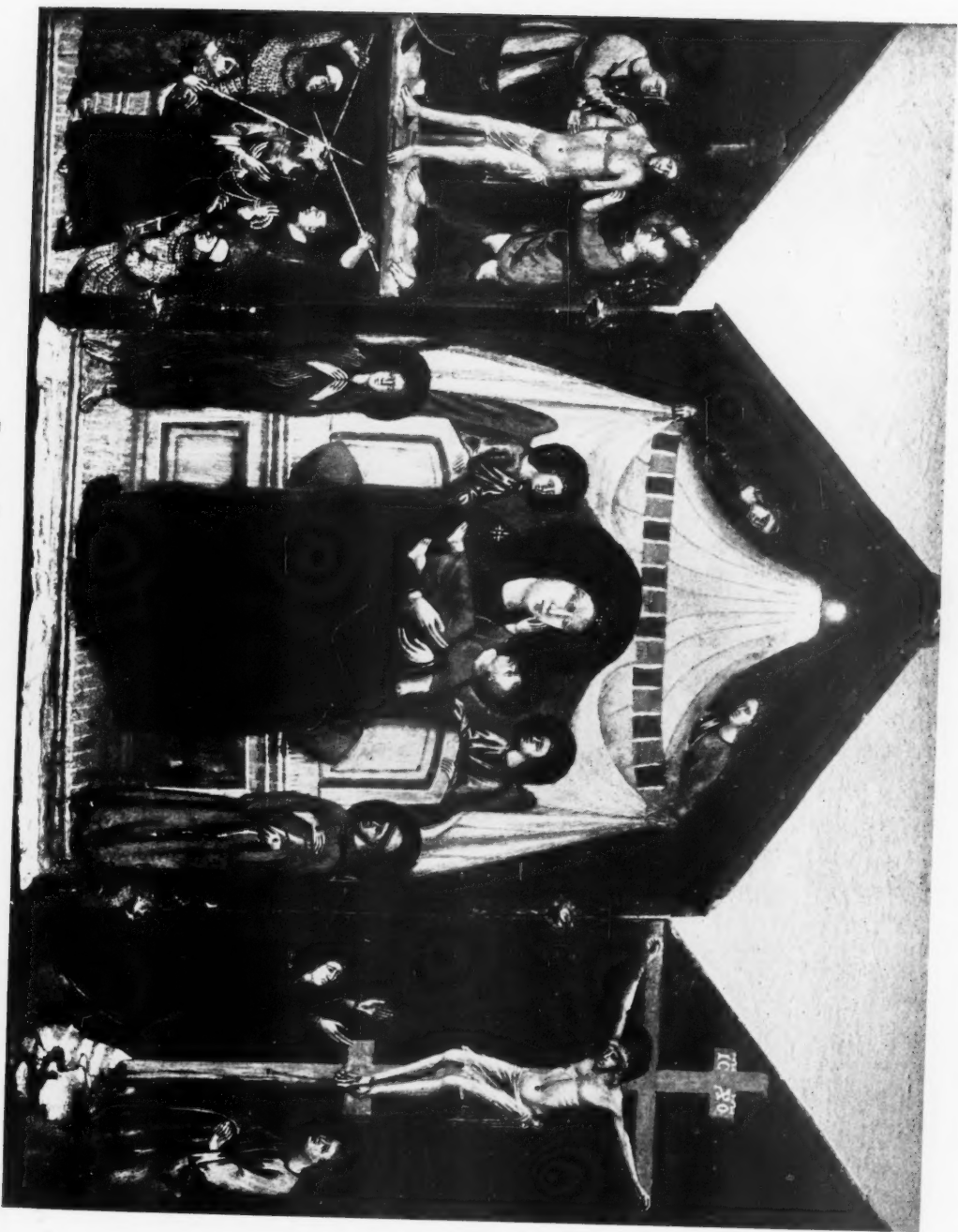


FIG. 12. PACINO DI BONAGUIDA: TRIPTYCH
Museo Bandini, Firenze

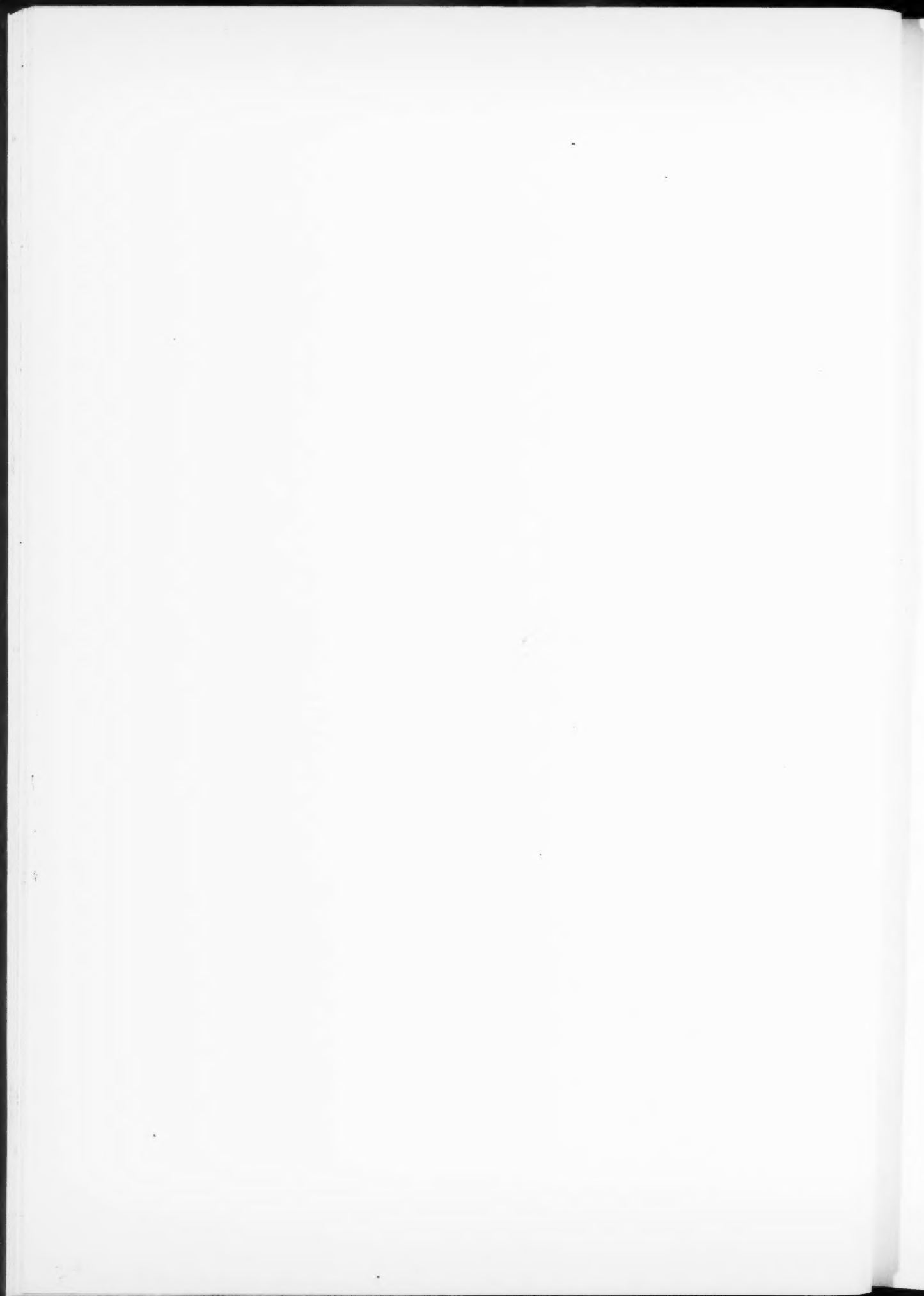




FIG. 1. SAINT MICHAEL. CENTRAL FIGURE OF THE ALTAR-SCREEN IN THE CHURCH OF SAINT MICHAEL IN ZARAGOSSA

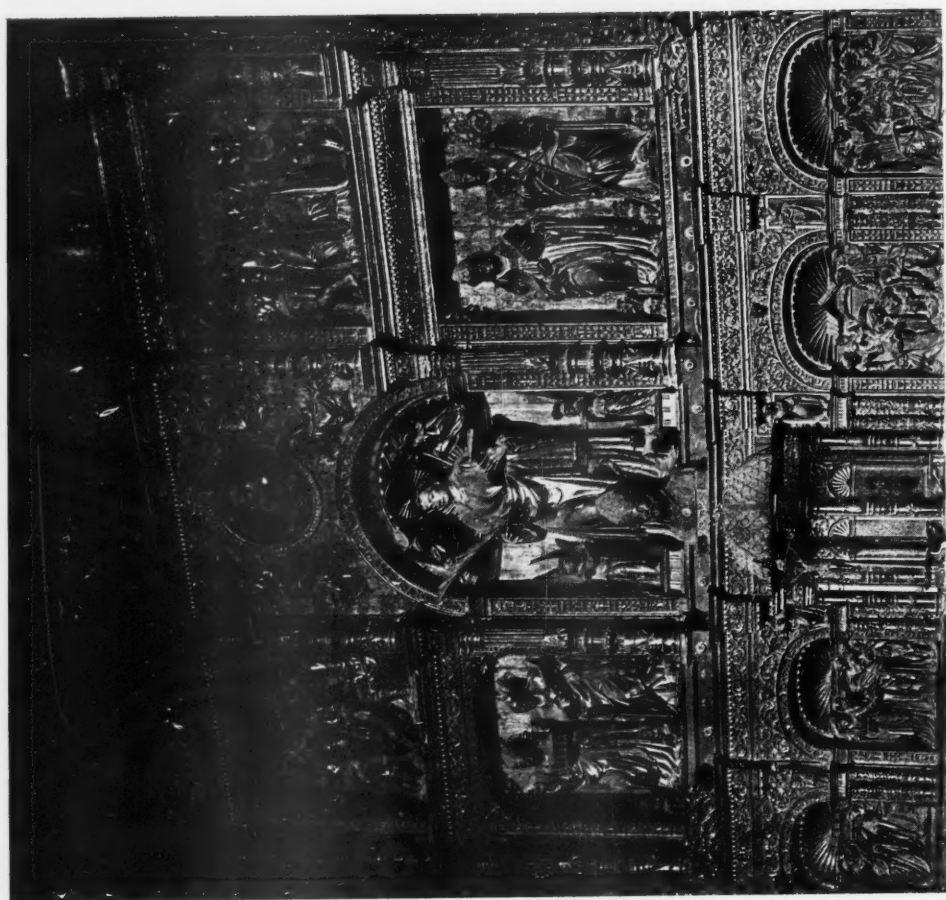


FIG. 4. ALTAR-SCREEN FROM THE CHURCH OF "SAN VICENTE" IN RODA

hypothesis of Pacino's derivation, as the bird-like forward movement of the neck and the way it bears its head, in the medallion of the Tree of Life. The construction of the square heads (in the young men especially) the manner of setting light on the faces and its value in the context; the small signorial hands with the slim brittle fingers, their mode of touching objects; the placing of the narrow eyes and all the nuance of formation about them, occur earlier in the Sta. Cecilia Master. The draperies with sharply ridged folds were woven at the same mills, and the surface shows streaks of the same brush.

In his smaller painting the dark rim about the face, the detached lights, suggest an artistic bringing-up under a master of an older school, who might have been a miniaturist. The suspicion of Sienese influence passes over certain of Pacino's works — of which the rounded knees and narrow hips of his nude Christs, and here and there the general appearance of a figure, are strongly confirming. For the rest Pacino is true to his city's artistic past, though he stands always on the side opposed to Giotto.

Richard Offner.

ALTAR-SCREENS BY GABRIEL JOLY

WE are going to deal in this article with the productions of a French artist, unknown in France, who lived and worked in Spain in the first third of the sixteenth century. He left there a great number of altar-screens, executed in wood and belonging to various churches.

Thanks to the continual researches and publications of the late Émile Bertaux we know the part played by the French artists in the development of the Renaissance in Spain. Thanks to him we also know, to a great extent, their names.¹ Among those whom he mentions is also Gabriel Joly, but he is only named in the following terms: "Ga-

¹See his chapter on "La Renaissance en France et au Portugal" published in "Histoire de l'Art" by André Michel, vol. IV, p. 925.

briel Joly meurt à T  r  el en 1539 apr  s avoir termin   dans la cath  drale, un grand retable au pied duquel il fut enterr  ."²

This short mention on the subject of an artist of the accomplishment of Gabriel Joly is easily explained. At the time when M. Bertaux published his work, very little was known, even in Spain, in regard to Gabriel Joly and his work.³ He was by some regarded as French, by others as a native of Valence, in Spain.⁴ His works were wrongly attributed, and many of them were known under the names of other artists, as for instance his altar-screen in the church of Jaca and the one in the church of Saint Michael in Zaragossa.⁵

Other studies have been made since. There first appeared an article on some of Joly's works in Teruel, written by Doporto, (see footnote 4). It is, however, thanks to the documents published by Abizanda on the artists who worked in Aragon in the sixteenth century⁶ that we are informed with precision on most of the works executed by Joly, from the time of his arrival in Spain until his death in 1538.

We learn from these documents that he was a sculptor, "imaginario," that he worked only in wood, and that he left in Spain a great number of altar-screens, executed for various churches.

The first document which we find in Spain regarding Gabriel Joly, dates from April 12, 1515.⁷ We learn from it that France was his native country. In the same document he is granted the title of provost of the city of Zaragossa, where he fixed his residence and where he executed his first works. He later worked for the church of Jaca, for the one of Tauste, of Roda, etc. He finally went to Teruel where he executed four altar-screens, one for the cathedral, two for the church of San Pedro and one for the church of San Martin. He died in Teruel and was buried there in the cathedral for which he had executed the

²Histoire de l'Art" by Andr   Michel, vol. IV, p. 978.

³See Bermudez: "Diccionario de los mas illustres Profesores de las Bellas Artes en Espana"—Madrid 1800.—Dussieux: "Les Artistes Fran  ais    l'  tranger," p. 361; and Lami: "Dictionnaire des sculpteurs" (moyen   ge) p. 300, repeat the information given by Bermudez.

⁴See the article by Louis Doporto Marchori on "Los retablos da Gabriel Joly en Teruel," published in "Boletin de la Sociedad Espa  ol de excursiones" 1915.

⁵Conde de Vi  aza: "Adiciones al Diccionario de los mas illustres Profesores de las Bellas Artes," vol. III, p. 113, and Emile Bertaux: "Histoire de l'Art," vol. IV, p. 925.

⁶Manuel Abizanda y Broto: "Documentos para la historia artistica y literaria de Aragon" (siglo 16). Vol. I 1915; Vol. II 1917.—Zaragossa, Tip. La Editorial.

⁷Manuel Abizanda y Broto: "Documentos para la Historia Artistica y Literaria en Aragon," vol. II, p. 107.

NOTE. While in Spain last year I made a special voyage as well to Teruel as to Zaragossa to examine most of Joly's works. In tracing them I was greatly helped by the members of the archeological section of the "Centro de Estudios Historicos" in Madrid, especially by M. Gomez-Moreno, to whom I wish to express here my best thanks. I am equally grateful to M. Abizanda for the information and photographs concerning the works of our artist in Aragon.



FIG. 5. DETAIL OF THE PREDELLA FROM THE RODA ALTAR-SCREEN



FIG. 2. DETAIL OF THE PREDELLA FROM THE ALTAR-SCREEN IN THE CHURCH
"LA SEO" IN ZARAGOSSA

FIG. 3. ALTAR-SCREEN IN THE CHURCH OF TAUSTE

FIG. 7. ALTAR-SCREEN IN THE CATHEDRAL OF TERCEL

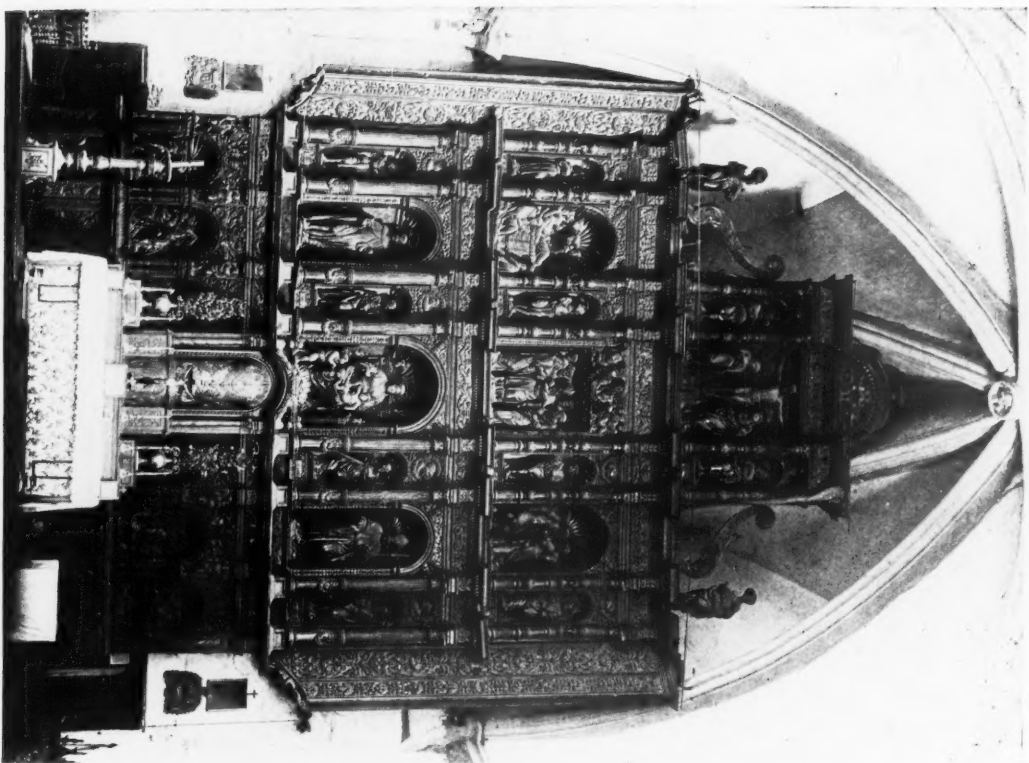


FIG. 3. ALTAR-SCREEN IN THE CHURCH OF TLUSTE

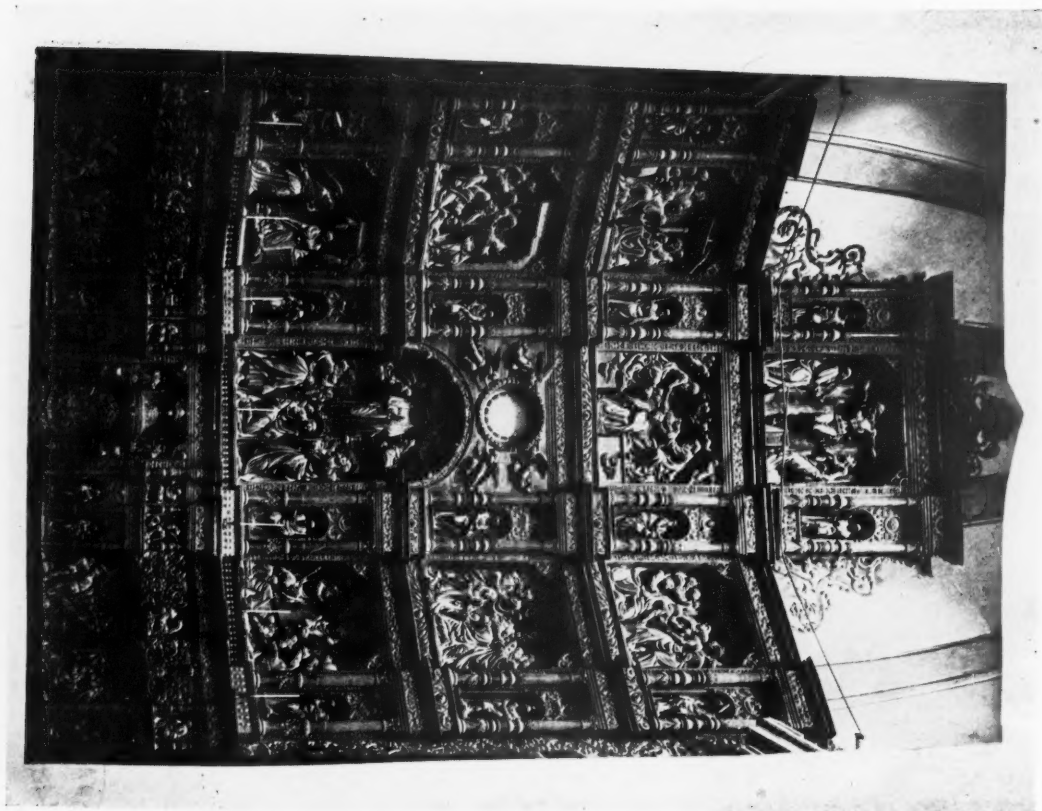


FIG. 7. ALTAR-SCREEN IN THE CATHEDRAL OF TEREEL



principal altar-screen. This is confirmed by the inscription engraved on his tombstone, which is still in the cathedral and which reads:

"SEPULTURA DEL VIRTUOSO—SENYOR MASTER GABRIEL JOLY.
IMAGINARIO: QUE DIOS PERDONE—EL QUAL HIZO EL RE-
TABLO MAYOR DE LA PRESENTE IGL."

The honor of being thus buried shows clearly that he was greatly appreciated during his lifetime. His reputation as "imaginario" was indeed so great that in contracts concluded with the artists most in vogue at the time, such as Juan de Moreto, Damian Forment and Gil de Morlanes, it was requested that the principal figures of altar-screens in wood which were ordered of them, should be executed by Gabriel Joly. This is seen as well in the contract signed with Moreto for the altar-screen of Portillo⁸, as in the one signed with Morlanes for the altar-screen of Tauste. As for some of the contracts concluded with Joly himself, we find that they were made because of works already executed which had made him famous.⁹

To what extent was his great renown justifiable? The altar-screens in wood which were responsible for his fame, are, in greater part, still in existence. Some of them are painted, others are not. According to the documents, Joly did not polychrome his altar-screens himself. It seems equally certain that he is not responsible for the decorative part of them.

His first works were made in Zaragossa. We know that he was established there in 1515. The first production, however, known to be by him dates from 1519, and represents Saint Michael, the central figure of the altar-screen in the church of Saint Michael in Zaragossa. This figure (fig. 1) denotes an artist already in full possession of his talent.

In 1520 he made figures for the altar-screen in the church "La Seo" in Zaragossa, of which the principal conception belongs to Morlanes. Da . . . Maria De Alagon has ordered it for her chapel in "La Seo," and the contract was concluded with both artists.¹⁰ This altar-screen, which measures about 5 meters in height, is of fine workmanship. The figures are executed with great care, and the subjects clearly distribut-

⁸Abizanda: "Documentos . . .," vol. I, p. 150.

⁹Abizanda: "Documentos . . .," vol. I, p. 143.

¹⁰Abizanda: "Documentos . . .," vol. I, p. 116-119, where the whole history of the altar-screen is given.

ed and well proportioned. In the predella, of which we give one detail (fig. 2), are represented the Annunciation, the Adoration of the Shepherds, the Adoration of the Magi, the Virgin surrounded by the Apostles, and the Death of the Virgin.

In chronological order after this altar-screen, come almost simultaneously those for the churches of Jaca and Tauste for which the contracts were signed in 1521. The former was for a long time attributed to Juan Moreto, because of the inscription on the door of the chapel containing the altar-screen, and reading: "JUAN MORETO FLORENTINO 1523."¹¹ The documents, however, show clearly that Moreto directed the work and that Joly is responsible for most of the figures of the altar-screen, of which the central one representing Saint Michael is an almost exact replica of the same figure in Zaragossa.

The altar-screen made for the church of Tauste (fig. 3), the contract for which was concluded with Morlanes, but of which a bill exists signed by Morlanes and Joly,¹² shows an imposing ensemble. It measures about 8 meters in height, and is divided into four parts having each a number of niches. In the center is seen the enthroned Virgin holding the Infant Jesus and having beside her Saint John the Baptist represented as an Infant. In the niches, on either side of the Virgin, are standing various Saints, and in the divisions above are represented subjects relating to their lives and to that of the Virgin. At the top is represented the Crucifixion, and in the compartments of the predella are scenes relating to the life of the Virgin.

We have seen that until now the contracts for the altar-screens, which we have studied here, have not been concluded directly with Joly himself. The contractors because of his reputation as sculptor required the artists with whom they concluded their covenants to employ him to execute the figures for the works which they undertook. But from now on almost all the contracts for the works which we are going to study were concluded with Joly himself.

This is the case for a whole series of altar-screens which are known through the documents but of which all trace is now lost.¹³ Among those still in existence, the one for the church of Roda is the first

¹¹Conde de Vinaza: "Adiciones al Diccionario . . ." vol. III, p. 113, and Bertaux in "Histoire d'Art," vol. IV, p. 925.

¹²For more interesting details concerning the contract see Abizanda: "Documentos . . ." vol. II, p. 115-117.

¹³All these altar-screens are enumerated in the second volume of the "Documentos . . ." p. 118-125.



FIG. 8. TOMBSTONE OF GARETH, JOIN
IN THE CATHEDRAL OF TERTUL

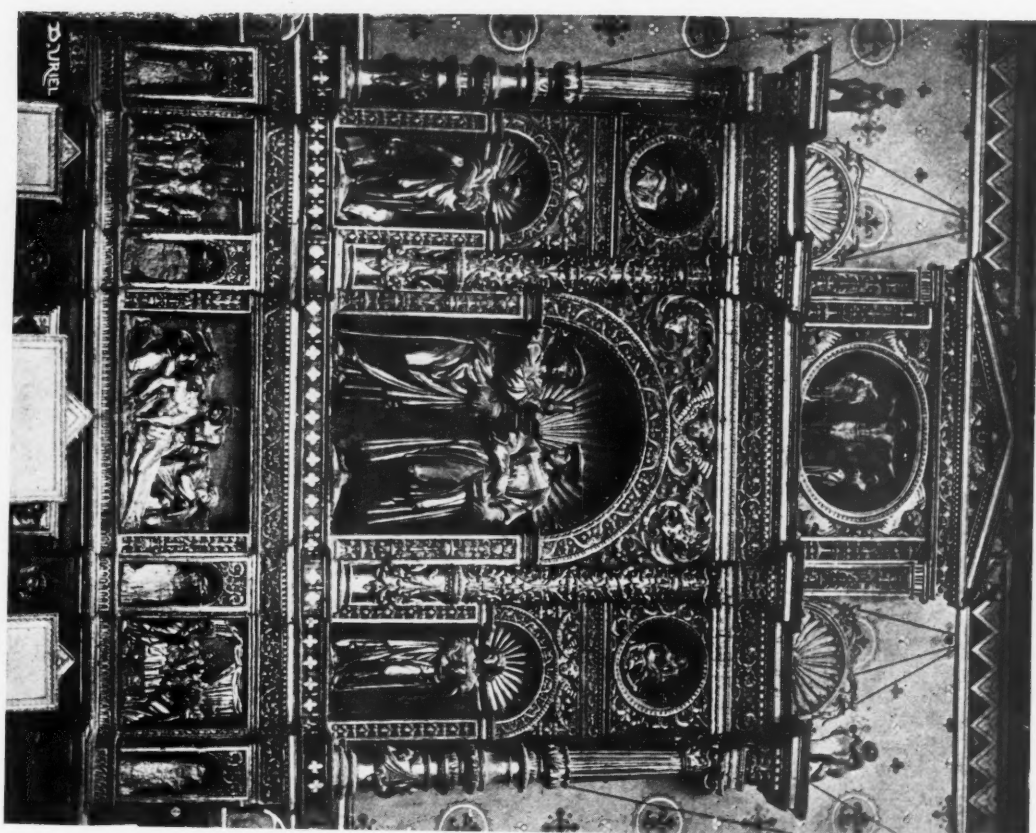


FIG. 6. ALTAR-SCREEN OF SAINT COSMAS AND SAINT DAMIANUS IN THE CHURCH
OF "SAN PIETRO" IN TERTUL



for which the contract was concluded directly with Joly. He is requested to execute his figures as perfectly as he did those for the altar-screen of Saint Michael in Zaragossa, and those "en el Espital y en Ntra. Sra. del Portillo."¹⁴

The distribution of the subjects of the Roda altar-screen is indicated in the contract. As it was to be placed in the church of "San Vincente" in Roda, the central figure was to represent the Saint by this name. Above, in a medallion supported by four angels, was to be the Eternal Father, and in the niches, on either side of the central figure, at the right "San Augustin" and "San Ramon"; at the left "San Valerio" and "San Olicerio", and above them scenes relating to the life of Saint Vincent. As for the predella, there were to be represented four scenes from the life of the Virgin: the Annunciation, the Visitation, and the Adoration of the Infant Jesus.

All the details mentioned in the contract were textually executed (see fig. 4). The altar-screen is polychromed but this was not done by our artist as is clearly shown in the following passage of the contract: "...que despues de fecho. . . si lo querran dorar y pintar, que sea a cargo del Procurador y Capitul."¹⁵ As for the decorative part of the altar-screen, Joly, equally, does not seem responsible for it. The altar-screen itself, measuring about 8 meters in height, is of beautiful workmanship. The scenes are logically grouped, and the personages show a great nobility of bearing. In its execution and conception it shows many analogies with the altar-screens of "La Seo" in Zaragossa and of Tauste. This can be clearly seen in the scenes of the predella, of which most are repeated in the three altar-screens (fig. 5).

After the work executed for the church of Roda, it is in the village of Teruel and in its neighborhood that we have to look for the works executed by our artist. For some of them we have precise documents, others show the same style of workmanship and can be grouped under his name without hesitation. There is first, in the parish-church of Albarracin an altar-screen, dedicated to Saint Peter, and executed in 1532. As for Teruel there are four altar-screens known to have been executed by Joly. Two of them are in the church of "San Pedro," one in the cathedral, and one in the church of "San Martin." They were made between 1533 and 1538, the year of his death. We have documents relating to two of them, the one of Saint Cosmas and Saint Dam-

¹⁴Abizanda: "Documentos . . .," vol. I, p. 143.

¹⁵Abizanda: "Documentos . . .," vol. I, p. 143.

ianus, in the church of "San Pedro" (fig. 6), and the one in the cathedral (fig. 7). The two others show exactly the same type of workmanship, and no doubt seems possible as to their having been executed by Joly.

The altar-screen of Saint Cosmas and Saint Damianus was made to the order of the "Confrérie" of Saint Cosmas and Saint Damianus. In the central part we see the two Saint Doctors standing and holding their ointment boxes and medical instruments. They are dressed in the fashion of the Louis XII period. In the niches, on either side of them are standing Saints, and above, in two medallions is represented the scene of the Annunciation. At the top is seen the Crucifixion, and in the predella, besides the Pietà occupying the center, there is, on one side Christ attached to a column, and on the other Saint Cosmas and Saint Damianus performing the miracle of the broken leg. In the empty niches separating the scenes there were originally standing statuettes.

Thus we come to the end of Joly's artistic career in Spain, for outside of the works enumerated, there are only fragments of an altar-screen in Cella which are attributed to him. He most probably executed other works, but for the time being they have not been identified.

The point, however, which is now interesting in regard to our artist is his artistic formation before his arrival in Spain, where his works show already an artist in full possession of his talent.

The tombstone, here reproduced (fig. 8), shows a man fifty-five to sixty years old. Having died in 1538, he must have been between thirty-two and thirty-seven years old at the time when he settled in Zaragossa. From a receipt of a testamentary legacy, dated March 19, 1540, we know that he had in Picardy in France, a sister by the name of Jacobine, who was the sole heiress to the 100 ducats in gold which Joly left to his mother, and in case of her death, to his brothers and sisters . . . "a sus hermanos . . ." ¹⁰ We are not aware of the date at which the testament was written and all we know is, that at the time when the receipt was signed, his sister Jacobine was the only surviving member of his immediate family, and this would incline us to think that they must have been pretty old. We have seen, on the other hand, that Joly was already entrusted with important commissions in 1519. He must therefore have given proof of his ability some time before that date.

Who was his master and where have we to look for his early works?

¹⁰The main part of his fortune was inherited by his daughter, who lived in Zaragossa and who married there a certain Martin de Inesta. See Abizanda: "Documentos . . ." vol. II, p. 125.

Thanks to the receipt of which we have already spoken, we know that he was a native of Picardy, in France. Was it there that he received his artistic education, and that he executed his early works? We could find no information on the subject. For the time being we must base our judgment on the works themselves. In studying those made in Spain we notice in them an association of French, Flemish, and Italian influences.

Bermudez, in his "Diccionario historico de los mas illustres Profesores de las Bellas Artes en Espana" pretends that Joly studied in Italy. Dussieux and Stanislas Lami, in the works already quoted, basing their opinion on this "Diccionario," repeat the same thing, and Doport, in his article on Joly's altar-screens in Teruel, adds that he was probably a pupil of Damian Forment with whom he worked on the altar-screen in the church of Saint Michael in Zaragossa. We know however, that the figure of Saint Michael (fig. 1), which he executed for this altar-screen, is the principal one, and it is rather astonishing to think that the master would give to his pupil the execution of the principal figure in his work. As for his having studied in Italy, it seems quite possible, but is it not quite as likely that he was influenced by Italian productions outside of Italy? In France itself he could have known the works of Francesco Laurana, of Guido Mazzoni, of Les Juste, and of a great number of Italian artists who worked at the château de Gaillon. He might have come under the Italian influence in France and could have continued under it in Spain, where, as soon as he settled in Zaragossa, we find him in continual contact with Giovanni Moreto, who lived already in Aragon before 1513, and with whom he worked many a time. Moreto, who strongly influenced Damian Forment, could have also influenced our artist. There is also the fact of Alonso Berruguete having worked in Zaragossa at exactly the time when Joly was busy there with his altar-screens. Alonso Berruguete studied as we know with Michael Angelo, and lived for some time in Italy. In 1520, returning to Spain, he stopped in Zaragossa to decorate the chapel of the vice chancellor of Aragon, Antonio Augustin, in the church of "Santa Engracia."¹⁷ Unfortunately, the work which he executed there was destroyed in the explosion in 1808, and we cannot judge to what extent Joly was influenced by Berruguete's work. As, however, many of his figures, in the altar-screen of "La Seo" and elsewhere, show analogies with wooden statues executed by Berruguete and still in existence, is it too much to presume that the Michaelangesque influence,

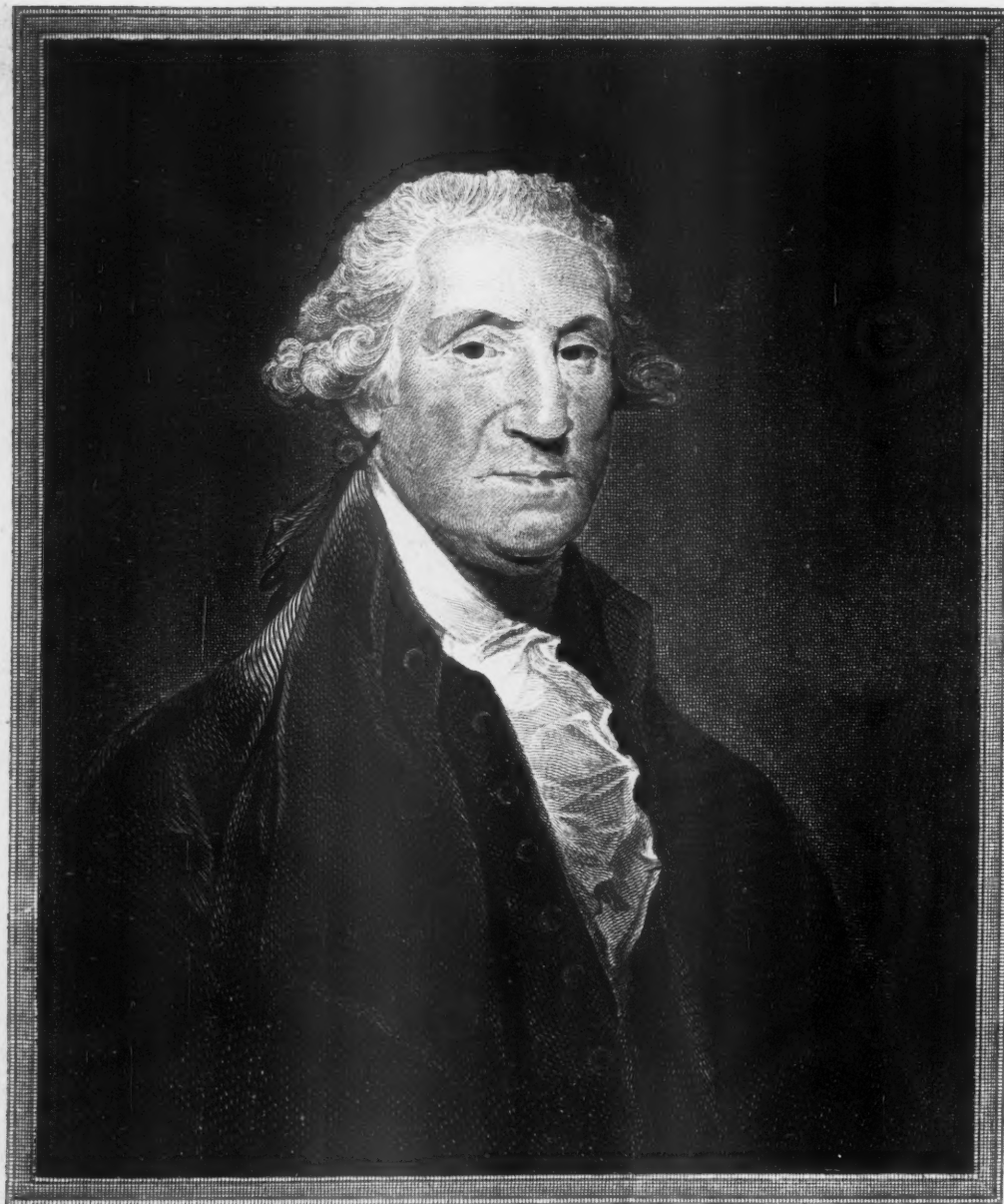
¹⁷Émile Bertaux in "Histoire de l'Art . . .," vol. IV, p. 942.

seen in many of Joly's figures, came to him through Alonso Berruguete, just back from Italy and greatly influenced by his master?

Until now we have only noticed the Italian influence in Joly's work. But however strong this influence was it does not overshadow the French and the Flemish. Joly remains French in the way in which he groups his personages; he equally remains French in the way in which he chooses certain iconographical details, and certain particulars of his costumes. If we take for example the altar-screen of Saint Cosmas and Saint Damianus, we notice that the type of the two Saints and the way in which they are dressed are closely reminiscent of the same Saints in the Book of Hours of Anne of Brittany. In the scene of the Pieta, and in the one in which the two Saints perform the miracle of the broken leg, the French origin of our artist is also strongly noticeable. This is also reflected in the composition itself and in the way in which the subjects are clearly and logically distributed over the surface. When on the other hand we examine the predellas of most of his altar-screens, among others the one of "La Seo," we notice that Joly in working them must have kept in mind representations of the same kind executed in France by French or Franco-Flemish artists. If he went directly from France to Spain, he must have remembered the stalls and the "jubé" of the Amiens Cathedral. He most probably knew also the sculptures from Solesmes, and others similar to them. When one compares his sculptures with certain works executed in France about the same time, such as the "jubé" from the church of Villemaur and others, one finds in them many analogies. The fact, however, that his works seem more penetrated with Italian influence than those of other French contemporary artists who did not leave France, is most probably due to the fact that he was in continual contact with Italian artists, then so numerous in Spain.

In concluding this study of Gabriel Joly, it may be said that the most striking point in his work is the association of the various elements which we have noticed. He illustrates the combination of the various influences which so strongly imbued the artistic productions of France, as well as those of Spain. Joly was an eclectic artist, easily influenced, but very talented. His figures are noble and full of dignity, and they preserve this dignity even in circumstances of profound tragedy.

Stella Rubinstein



GEORGE WASHINGTON.

*Engraved by T. Holloway from a Picture painted by M. Stuart in 1795.
in the possession of Samuel Vaughan Esq.*

Published at the request of T. Holloway and others, Paper-street No. 12, 1796.

THOMAS HOLLOWAY'S ENGRAVING OF THE VAUGHAN-STUART-WASHINGTON
DATED NOVEMBER 20, 1796

GILBERT STUART'S FIRST PORTRAIT OF WASHINGTON FROM LIFE

THE VAUGHAN PICTURE PAINTED IN 1795

THE late Charles Henry Hart who was probably the pre-eminent authority upon the works of Gilbert Stuart, wrote in 1914 "The Vaughan-Stuart-Washington is the first right side of the face Stuart-Washington I ever saw and the deep impression it made upon me, now nearly forty years ago, as being the true portrayal of Washington by Gilbert Stuart has grown and strengthened with time until I believe in it so deeply and sincerely that when I think of 'Stuart; Washington' I think of the Vaughan picture and not of the familiar Athenæum head." And in the same letter he adds this interesting commentary upon Stuart's habits and methods of painting, "the treatment is so characteristic of his very best endeavors, it being painted so daintily in the flesh that he seems hardly to have touched the canvas with his brush, yet he did and just enough, and there is no painter who ever portrayed the human face who knew as well as he when his work should be left without another touch, and he left it, finished, or unfinished when he had reached that point. Of course it was only when he had the model before him that he could do this limning in this way."

In a letter dated New York, November 2nd, 1794, to his uncle Joseph Anthony of Philadelphia, Gilbert Stuart wrote "The object of my journey is only to secure a portrait of the President, and finish yours." The reference is unquestionably to the portrait commissioned by Samuel Vaughan of London, who was a friend of the President, and which Stuart painted from life in his studio at the Southeast corner of Fifth and Chestnut Streets, Philadelphia, in September, 1795. Rembrandt Peale who was painting Washington from life at the same time, wrote in 1859 after seeing the Vaughan portrait again, "It is the first original portrait painted by Stuart in 1795 at the same time that Washington sat to me."

The portrait was taken to London in the late fall of 1795 and there Thomas Halloway, the English engraver, made a plate from it which is dated Novr. 2d. 1796 and appeared in Lavater's *Physiognomy*, Vol. III, Part II, published in 1798. The lettering upon this plate, beside the name and the line giving the copyright date as above, reads "Engraved by T. Holloway from a picture painted by Mr. Stuart in 1795

in the possession of Samuel Vaughan Esqr." No other engraved portrait of Washington by Gilbert Stuart bears so early a date. The painter knew of this engraving and he lived for more than thirty years after its publication but never offered any criticism whatever of it, though he vigorously denounced an engraving of one of his later full-length portraits of Washington made in England by Heath and published in 1800.

Samuel Vaughan for whom Stuart painted from life this first portrait of Washington, which shows the right side of the face, was born in 1720 and died in England in 1802 and bequeathed it to William Vaughan, who was born in 1752 and died in 1850. Some time thereafter Joseph Harrison the Philadelphia financier and art collector secured the painting from the executors of William Vaughan's estate and brought it to America. For many years it hung in his private gallery on Rittenhouse Square in Philadelphia, and it was there that Rembrandt Peale renewed his acquaintance with the picture—which he made a copy of to illustrate his lectures on the portraits of Washington. This copy made by Peale, purchased at the public sale of Peale's pictures in 1862, now hangs in the gallery of portraits in the New York Public Library.

The Vaughan-Stuart-Washington was acquired by Mr. Thomas B. Clarke of New York at the sale of the pictures belonging to the Harrison estate after the death of Joseph Harrison's widow, in 1912. There are twelve other portraits, now undisputed, made by Gilbert Stuart from this original Vaughan picture, showing the right side of the President's face, all of which are about the same size, none in fact measuring more than thirty by twenty-five inches. The list is as follows, the names being those of the first and last known owners of the pictures:

- 1 Vaughan—Mr. Thomas B. Clarke, New York
- 2 Lee—Morris
- 3 Howard—Mrs. Willard Straight, New York
- 4 Tucker—Mrs. George L. Rives, New York
- 5 Sinclair—Hon. Andrew W. Mellon, Pittsburgh
- 6 Scott—Mr. Charles A. Munn, New York
- 7 Coleman—Mr. G. Dawson Coleman, Philadelphia
- 8 Hanson—Mr. Herbert L. Pratt, New York
- 9 Parker—Hart
- 10 Camperdown—Henry Clay Frick Collection, New York

- 11 Kitchen—Perry—Mr. Arthur Meeker, Chicago
- 12 Fisher—Mrs. George F. Tyler, Philadelphia
- 13 Gibbs—Channing—Metropolitan Museum of Art, New York

The first eight following the Vaughan picture in the list closely resemble it and like it have plain backgrounds. In the last four, curtains were added by Stuart in both red, green and drab colors in the backgrounds. All are like the original Vaughan picture in that they have white linen jabots. The coats are all black save in the Camperdown picture where instead it is brown.

Fredric Fairchild Sherman

A QUATTROCENTO TOILET BOX IN THE LOUVRE

THE beautiful toilet box in the Charles Stein donation at the Louvre has naturally not escaped the attention of scholars. It is perhaps first mentioned by E. Molinier, *Histoire du Muhiier*, II, 63, and is duly recorded in Dr. Paul Schubring's catalogue of *Cassoni*,¹ under No. 46. But I believe this fine piece has never been published. So I take pleasure in presenting a reproduction to my fellow students of the early Renaissance.

This circular, covered box shows on the cover Lady Venus seated in majesty upon domed clouds and handing right and left an arrow and a bow to blindfolded cupids, each of which hovers on his individual small cloud. The cupids are well-grown small boys of ten or so, younger than the *Ephebi* which appear soon in *Triumphs of Love* on *Cassoni* fronts and birth-salvers. These cupids have the unusual feature of ribbons tied about each upper arm. The whole composition is an unconscious parody of many a Sieneſe Assumption of the Virgin.

The parallel holds also in the lower part. There the horizon bends down reciprocally to the curve of the cloud under Venus's feet, and in a flowery mead three votaries kneel. She at the left plays a lute. She at the right a tambourine. The hems of their garments crinkle after the fashion introduced into Gothic painting by Simone Martini. The

¹Professor Schubring has unfortunately mixed in his notice information, gathered from the passage cited from Molinier, concerning several similar boxes. The suggestion that such boxes were presented from nurses rests on no objective foundation.

spotting and linear rhythm are charming, the execution patient and fine. Around the dish within a gilded torus runs the inscription:

CHI · VOLE · VIVERE · FELICE · GHVARDI · CHOSTEI
CHEGLIE · SVGIETO · AMORE · EGLIALTRI · IDEI
MCCCCXXI

Which may be Englished:—

“Let him who would live happy look to her
To whom is subject Love and the other gods,”

1421.

The side of this box is even more remarkable than the cover. It has gilded handles of lacertine form most gracefully moulded, between a torus above and a guilloche below are alternating interlaces with lion's masks. On the body of the box, above a torus moulding, is a continuous motive of hounds chasing deer before a thicket silhouetted against gold. The whole box suggests comparisons with the finest Persian painted boxes and book covers. It is a hardy and positive type of decoration gaining its effectiveness from the rightness of the larger proportions, from the rigor of the line and the boldness and variety of the silhouette. There are few parallels for it in European art. The more famous toilette box in the Figdor Collection, Vienna (Schubring, No. 454, and Taf. CVIII.) is the only one I know of that approaches the Stein box, and the Figdor piece is distinctly more commonplace in design.

Happily this loveliest of vanity boxes (who wishes may, with Professor Schubring, regard it as a cake box) dates itself in 1421. It also locates itself, but less surely, in the arms of the Ranieri family (Moliner, *loc. cit.*) which are emblazoned on the side of the cover. This family is known to have flourished at the time in question at Perugia. It would be hazardous, however, to conclude that there were not Ranieri elsewhere in Italy. But the style of the decoration very well fits an Umbrian origin. The scene of Venus in majesty, as I have already hinted, suggests an influence, however remote and derivative, from the Assumptions of Pietro Lorenzetti. Again the whole look of the figures curiously and anachronistically forecasts the manner of Giovanni di Paolo and early Vecchietta. Possibly we have to do with similar influences producing like results a generation apart in different provinces. In Ottaviano Nelli of Gubbio we find a somewhat kindred adaptation of the Sieneese *Trecento* manner, but he is not to be thought of as the designer of this box. The scene of the chase before a thicket recalls the Limbourg illustrators and their imitator, Grassi, of Lom-



QUATTROCENTO TOILET BOX
The Louvre, Paris

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QUATTROCENTO TOILET BOX
The Louvre, Paris



AUGUSTUS SAINT-GAUDENS: MEDALLION PORTRAIT OF MRS. PARDESSUS
Property of Mrs. Herbert Ogden, New York

bardy. We find such an imitation from French miniature painting in the frescoes of the early Sanseverini in the Baptistry at Urbino. In short while the stylistic evidence is none too conclusive, everything points to a painter of Umbria or the Marca. Siena remains a possibility, but an unlikelihood, the whole effect of the box being too Renaissance for Siena in 1421.

The box itself was evidently a gift to some maiden, who must have been indeed fair to spur an admirer to imagine so lovely an homage. Perhaps her devotion was to Diana—the scene of the deer hunt suggests it—and she had to be reminded of the greater cult of Diana's amorous sister. And if the lovely lady, as happens, was also dull, she need not even be at the intellectual pains of interpreting the symbol. She could not take off the pictured lid, balancing the graceful lacertine handles in her more delicate fingers, without reading the plain admonition:—

“Who would live happy, must look to her
To whom is subject Love and the other gods.”

Anna Jameson Martin.

A BAS-RELIEF BY SAINT-GAUDENS

THOSE who have read the volumes of reminiscences written so delightfully by Augustus Saint-Gaudens and his son will remember that, as a boy, the sculptor began his artistic training as an apprentice to a cameo cutter in New York. This man, Avet, was the first craftsman to cut stone cameos in America, and though he seems to have been a most disagreeable master, he taught his apprentice well the technique of that very exact and delicate art. When Saint-Gaudens left his master and sought employment elsewhere he was, at the age of sixteen, a competent workman and as such was accepted by Le Brethon, a maker of shell cameos.

In his later years this early training, often very mechanical and laborious, offering little opportunity for original expression or design, stood the sculptor in good stead for he was well acquainted with the difficulties of presenting three full dimensions in the slight planes of low relief, and with the importance of design and composition.

This branch of sculpture, the medallion portrait, probably the most

difficult of the many kinds of modeling, became a favorite one with the artist and, most modest as he usually was, he felt that in the making of portrait reliefs he was a past master.

In his tribute to Saint-Gaudens, Mr. Kenyon Cox in his volume entitled "Artist and Public" says, "Augustus Saint-Gaudens's mastery of low relief was primarily a matter of this power of design, but it was conditioned also upon two other qualities: knowledge of drawing and extreme sensitiveness to delicate modulation of surface." He goes on to say that drawing, as he uses the term, does not mean correct form and proportion, but drawing which suggests in two dimensions the appearance of objects of three. ". . . low relief standing between sculpture and drawing, is really more closely related to drawing than to sculpture—is really a kind of drawing and that is why so few sculptors succeed in it . . . it is the most difficult of any of the arts that deal with form alone . . . It exists, as all drawing does, by light and shade, but the shadows are not produced by the mere darkening of the surface—they are produced by the projections and recessions, by the inclination of the planes away from or toward the light . . . But as the light is produced by the actual forms which are yet quite unlike the true forms of nature it follows that the artist in relief can never imitate either the shape or the depth of the shadow he sees in Nature. His art becomes one of suggestions and equivalents." Having surmounted the difficulties of drawing, modeling, and design Mr. Cox feels that Saint-Gaudens was "the most complete master of relief since the fifteenth century."

The earliest of the portrait reliefs were made in New York about 1876 when John LaFarge praised them, and later in Paris in 1880 interest in this type of work was renewed by the great impression made on Saint-Gaudens by "The Man with a Hat" by the French sculptor Chapu. Saint-Gaudens continued to model portrait reliefs throughout his life, though the later ones were treated, as his son says, less freely than those of the circle of artists who were his friends in Paris.

In view of the emphasis and feeling of importance given by Saint-Gaudens to relief sculpture it is a pleasure to be able to announce the discovery of a bas-relief plaque made by our greatest American sculptor, which, up to this time, has escaped the notice of biographers and critics and which has never been listed in the complete record of his works prepared for the memorial exhibitions.

This plaque is a portrait of a Mrs. Pardessus of Brooklyn and was

made at about the time of her death in 1890. This was the period in which Saint-Gaudens was working on the Shaw memorial and the Adams monument, two of his very finest creations.

The Pardessus family were patrons of the sculptor's father, a shoemaker in New York, and Mr. Pardessus was interested in the son and urged the opportunity of study in Paris for the talented boy. Mrs. Ward, a daughter of the family, tells me that after Saint-Gaudens returned from Paris and was established in New York, her brother was with the sculptor and that when Saint-Gaudens was making the angels for the Morgan tomb in Hartford he used the photograph of Mrs. Pardessus for the face of the angel with the scroll.

The portrait of Mrs. Pardessus measures $7\frac{3}{8}$ inches in diameter and is cast in plaster. The signature "St. Gaudens" is clearly legible and makes it all the more remarkable that the importance of the work had not been recognized and that it had hung for many years behind a door of a country house in Connecticut.

Saint-Gaudens was known to be interested in the subject of coloring plaster though his son, Mr. Homer Saint-Gaudens, in a letter to the writer, says that he never knew of his father's doing much with it. The portrait in question is colored, the background being of a delicate blue gray and the profile of the head standing out in contrast in a soft cream white. This makes more evident the likeness to a cameo.

The characterization of the face is very forcibly done—the sensitive modeling of the severe and stern mouth, the easier and less restrained handling of the planes about the eye and brow are contrasted with the evidently idealistic rendering of the soft masses of hair and the long curls which render less sharp the line of the neck. There is a certain serenity and force, a feeling of reserve and restraint that makes the head a classic. But whereas the Greek workers in relief of equally slight nuances, those workers of coins like Evaenetus, give us profiles of pure beauty, Saint-Gaudens, ever a student of Renaissance individualism as well as of classic idealism, has combined the two qualities and made a work of art equally beautiful and a portrait more interesting. This was a woman to whom the virtues were very real and whose determination made their acquisition certain.

The plaque is now in the possession of Mrs. Herbert Ogden of New York to whom the writer is indebted for the permission to publish it.

Catharine W. Price.

JOHN SMIBERT'S PORTRAIT OF STEPHEN DELANCEY

STEPHEN DELANCEY, whose portrait by Smibert was shown at the Union League Club exhibition of February, 1922, was born in Caen, France, October 24, 1663, and emigrated to this country and settled in New York City in 1686. He married Anne, the second daughter of Stephanus van Cortlandt, January 23, 1700. He was prominent in public affairs, representing the fourth ward of the city as Alderman from 1691 to 1693 and was a member of the Assembly for over twenty years. While serving in the latter body he gave his entire salary during one session to purchase the first Town Clock erected in the city and later, with the aid of his partner he imported and presented to the city the first fire-engine that was brought to the Colonies. The Delancey house which is now the oldest building standing in New York was erected by him in 1700 upon a piece of land given to him by his father-in-law. He later built a larger house on Broadway just above Trinity Church which is no longer standing. The first house passed at Stephen Delancey's death to his youngest son, Col. Oliver de Lancey, the Brig.-Gen'l de Lancey of the Revolution. Retiring from a mercantile life Col. de Lancey sold it to Samuel Fraunces—who bought it to establish a tavern, which he called the Queen's Head in honor of the new Queen Charlotte. After relinquishing the property for a time he resumed possession of it in 1770 and kept it in the best style of the day till some time after the Revolution, and during all this period it was the headquarters for all societies, and clubs, being used for private and public dinners and social gatherings also. In the long room, originally Mrs. Delancey's drawing room, Washington bade farewell to the officers of his army. It is now preserved by the society of the Sons of the Revolution and styled, as of old, Fraunce's Tavern.

The present likeness of the elder Delancey by John Smibert, thirty by twenty-five inches, was painted in 1734 when the sitter was seventy-one and is one of the most imposing pieces of native portraiture of the earliest period. It presents a convincing counterfeit of a dominant personality. What it lacks in the way of evidence of technical skill is more than balanced by a masterful rendering of character.

John Smibert was one of the earliest of the American portrait-painters. His influence may be seen in the work of many of those who immediately followed him and it is thought that Copley may have re-



JOHN SMYTHE. STEPHEN DELANEY
PAINTED IN 1734



JOHN LEWIS KUMMEL. THE ARTIST AND HIS FAMILY

Exhibited at the Union League Club, New York City

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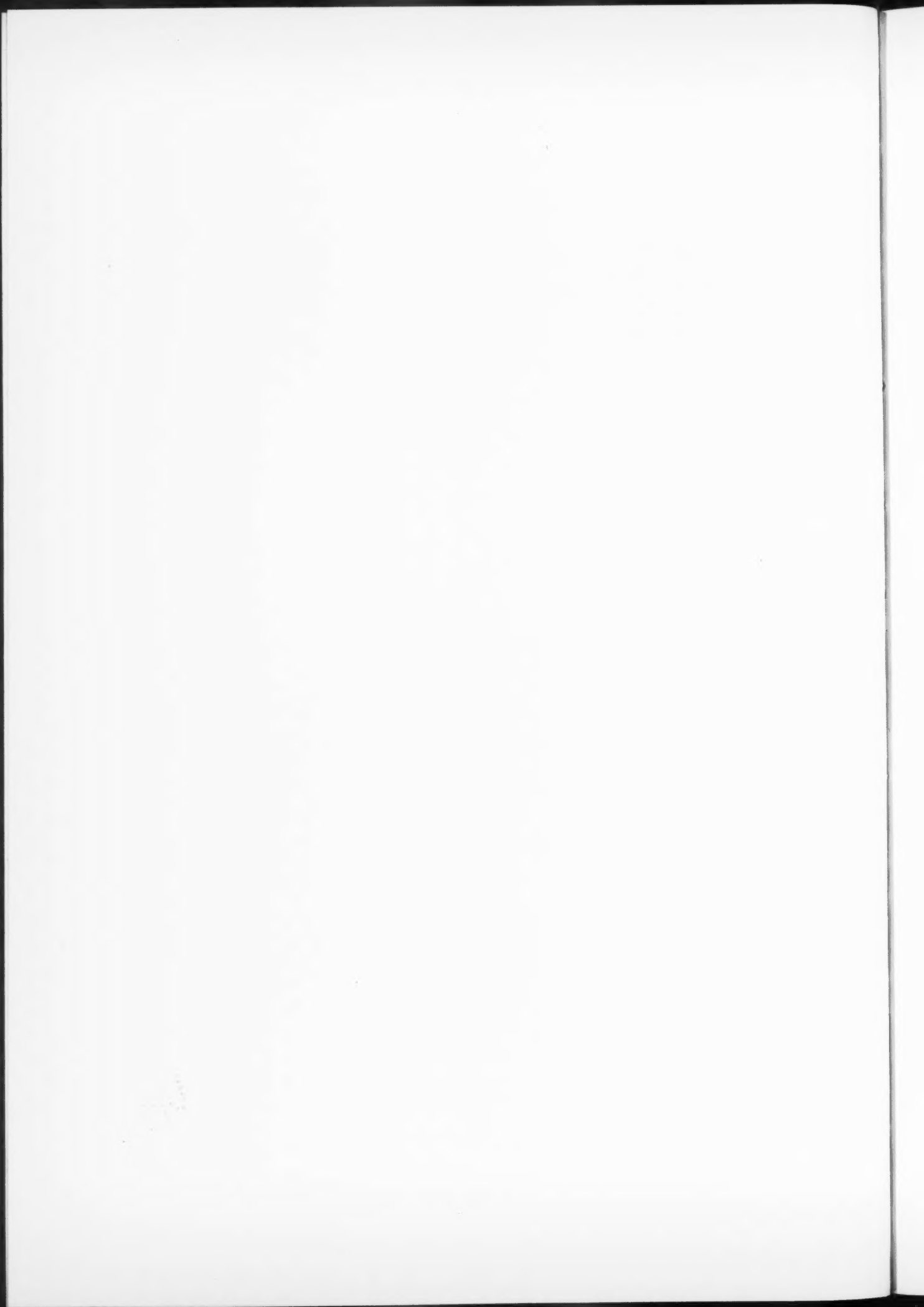


JOHN LEWIS KRIMMEL: THE ARTIST AND HIS FAMILY

Exhibited at the Union League Club, New York City



JOHN SMIBERT: STEPHEN DELANCEY
PAINTED IN 1734



ceived instruction in his studio. Born in Scotland in 1688, Smibert was first a common house painter. Later he worked for coach painters in London and afterward copying paintings for dealers until he succeeded in gaining admittance to an art academy. Leaving London he spent three years in Italy copying Raphael and other "old masters," and in 1728 came to America with the Rev. George Berkeley. A portrait of this Rev. George Berkeley with His Family by Smibert, signed and dated 1729, is preserved at Yale University. Smibert married here and left two children, one a son, Nathaniel (1734-1756) who became a portrait-painter and a portrait of John Lovell from his brush is now at Harvard University, Cambridge, Mass. John Smibert worked mostly in Providence, R. I., and Boston after 1728 and died in Boston in 1751.

JOHN LEWIS KRIMMEL'S PORTRAIT GROUP OF HIMSELF AND FAMILY

JOHN Lewis Krimmel, whose portrait group of himself and family was shown at the Union League Club in March, 1922, was born in Edingen, in the Duchy of Wurtemberg, Germany, in 1787 and came to this country in 1810, settling in Philadelphia where he began his career as an artist by painting portraits of the master and mistress of the house where he boarded. His fellow-boarders, impressed by his ability, introduced other sitters and he soon found himself established in his profession and financially independent. He delighted in the painting of genre and his last work was a large composition in oil containing several hundred figures in miniature, representing an election scene in Philadelphia. As his family rapidly grew he was unable to meet the additional expenses with the proceeds of his pictures and became a teacher of drawing, but seems not to have succeeded in that capacity. He was drowned while still a young man.

The present group of the Artist and His Family, which measures twenty-nine and a half by twenty-five inches and was painted in Germantown about 1820, is a very interesting picture in many ways. It shows plainly the influence of the early German religious painters, a fine aptitude for catching the essential differences of feature and expression that distinguish individuals and a sensible understanding of the im-

portance of good design. The faces, draperies, dog in the foreground and every minute detail are painted with exquisite precision and really unusual technical skill—even the “grain” of the old wide board floor and of the wood in the artist’s table showing clearly. The hands of the various figures are masterly in drawing and so too is the hair, while the texture of the fabrics in the clothing is rendered with remarkable effect.

TITIAN’S MAN WITH A FALCON

(PORTRAIT OF GIORGIO CORNARO)

*High on his hand Cornaro holds the bird,
Unhooded, belled, impatient for its prey,
Waiting the loosened jess, the master’s word
For flight into the blue Italian day.*

*O free him not Cornaro! Feet and breast
Hold close the little warrior of the sky.
There on your fingers bid your tercel rest
And calm again his fierce and questing eye.*

*Stir not, wild hunter, dreaming of the air,
Still on your master’s hand remain and brood.
You bring us from the faraway a fair
And vanished age, a lost luxurious mood.*

*You bring us Venice on your folded wings,
Proud falcon, symbol of the sport of kings.*

Agnes Kendrick Gray

A PORTRAIT OF MAJOR JOHN PITCAIRN AND A
VIEW OF SOUTH BRIDGE, LEXINGTON, IN
WATER-COLOR, BY PAUL REVERE

THE discovery of a water-color portrait of Major John Pitcairn by the famous American patriot Paul Revere is somewhat of an event in the history of native art. In the first place it is a unique item, there being no other portrait in this medium from the artist's hand. Furthermore it links together two notable personalities who figure largely in the early annals of our national history. The story of Paul Revere's "ride" needs no retelling. Pitcairn, who was a Major of Marines¹ in the British Service stationed at Boston just previous to the outbreak of hostilities, is reputed to have been the only English officer who dealt fairly with the inhabitants and he probably enjoyed therefore a certain degree of popularity with them² — which doubtless accounts for Revere having painted this portrait of him. He led the advance of the British into Lexington on the 19th of April, 1775, having received orders to secure both the North and South Bridges, and his horse was shot in two places during the attack.³ To the end of his life he maintained that he gave no order for them to fire and even commanded them not to fire, while there is documentary evidence that he struck his staff or sword downward as a signal for them to forbear firing.

J. Baker, an American etcher who was working about 1830, designed and engraved a large view of the battle of Lexington, 11½ inches high by 17⅞ inches wide, in which Pitcairn is depicted afoot and bare-headed leading the British troops, and in a companion view of the Battle of Bunker Hill of the same dimensions by the same artist he is seen again, this time wounded and supported by Lieutenant Pitcairn, his son.⁴ The former plate antedates the later unquestionably, as on it Pitcairn is erroneously styled "Colonel," a mistake recognized and corrected on the latter, where he is correctly designated "Major," as in all other references to him both at Lexington, previous thereto and later. Brilliant

¹In the English Army List of Officers for the Year 1775, Pitcairn is listed as a Major of the 14th Dragoons, commissioned 19th April, 1771.

²See S. A. Drake's *Historic Mansions and Highways around Boston*; Boston, 1899, page 359; also the essay by Mr. Charles Hudson on The Character of Major John Pitcairn in the *Proceedings of the Massachusetts Historical Society*, Vol. XVII, pages 315-326 and *Appleton's Encyclopedia*, New York, 1898; Vol. V, page 31.

³See *Account of the Proceedings of the American Colonists, since the Passing the Boston Port Bill in the Gentleman's Magazine*; London, June, 1775.

⁴See Letter of Henry Hulton, Esqr., Commissioner of his Majesty's Customs at Boston, dated June 20, 1775, in C. P. Emmons; *Sketches of Bunker Hill Battle*; Charlestown, (Mass.), 1846, pages 123-128.

colored copies of these Baker engravings, which are quite rare, are in the possession of the writer.

Paul Revere's portrait of Major Pitcairn, who was born in Scotland in 1722,⁵ wounded in Charlestown, Mass., on his way to Bunker Hill⁴ and died in Boston a few hours later on the same day, at the age of fifty-three, supposedly represents him as he appeared at the time. He was ordered to this country in 1774⁶ and it must have been painted sometime thereafter. The likeness is probably in reality hardly more of a portrait than Revere's engraving of Col. Church is a portrait of that patriot. For the likeness of Church he copied an engraving of the English poet Churchill. The picture is on watermarked handmade paper such as was used at the time for printing, enclosed in a heavy double line border and mounted on a mat of old marbled paper such as was used at the period by binders for book covers. Pitcairn is represented in military costume, mounted upon a spirited white horse, facing to the right, drawn sword held aloft in the right hand. His coat is red with gold facings and buttons, waistcoat white and hat black, the black bow of the wig showing at the back of the head. As a portrait it is a really creditable work, revealing unmistakable evidence of individual character, whereas the figures in his engravings are crude almost to the point of caricature. The reproduction herewith is the exact size of the original, 6 inches high by 4 $\frac{3}{8}$ inches wide. It is inscribed outside the border at the left "Major John Pitcairn" and signed at the right "P. Revere del." Its provenience is interesting also, associating with it another name of prominence in the history of American arts and crafts, for its original owner was no other than Duncan Phyfe, the well-known cabinet maker of New York, born in 1768, who died in 1854. From him it was inherited by the late Duncan Phyfe, his grandson, whose effects were recently dispersed in that city.

Together with this portrait, there was a water-color View of South Bridge, Lexington, also by Paul Revere, that belonged to the old cabinet maker. It presumably presents a spot hallowed by memories of the battle, in which the South as well as the North Bridge figures, but less prominently. In reality it is without question a copy from a print

⁵Major John Pitcairn was the son of the Rev. David Pitcairn of Dysart, Fife, and Katherine, daughter of William Hamilton of Wishaw. He was born at Dysart in 1722 and married Elizabeth, daughter of Robert Dalrymple of Arnsfield, Dumfriesshire and Dreghorn Castle, Mid-Lothian. He had five sons, ¹Dr. David, ²Col. Thomas, ³Robert, who went to sea, and gave the name to Pitcairn Island, ⁴Alexander, barrister, and ⁵William, and four daughters. See Constance Pitcairn's *The History of the Fife Pitcairns*. 1905.

⁶See Charles Hudson's essay on *The Character of Major John Pitcairn* in the *Proceedings of the Massachusetts Historical Society*; Vol. XVII, pages 315-326.



PAUL REVERE: MAJOR JOHN PITCAIRN





PAUL REVERE: SOUTH BRIDGE, LEXINGTON
Collection of Mr. Luke Vincent Lockwood, New York

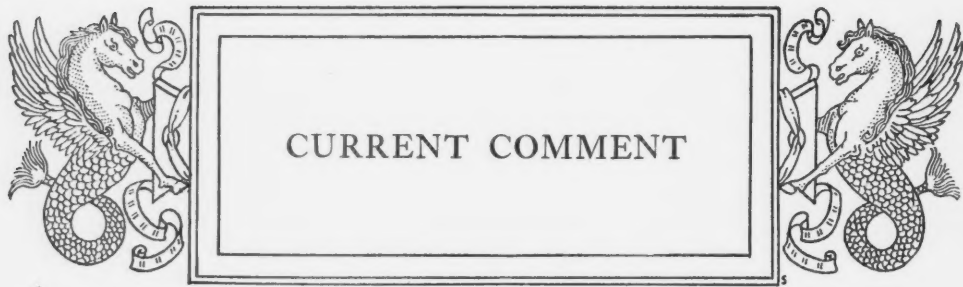


of another bridge. The structure at Lexington was a wooden, not a stone affair. It may be noted that the tower and buildings as well as the landscape suggest a foreign view. The stone bridge is seen in the middle distance slightly to the right, a tower surmounted by a weather-vane to the left of it and still farther to the left, beyond a large tree whose foliage fills the upper left of the scene, a large stone building with a curious blue roof. In the foreground a British soldier in uniform is seated idly fishing in the placid waters of the river. To the right of the bridge is a small stone house and on the grassy slopes of the shore many trees. The red coat of the fisherman forms an admirable foil for the blue of the roof. The drawing is characteristically crude in details but the general effect is decidedly charming. In this water-color there are evidences of the outline of the picture having been first drawn in pencil. It is inscribed at the left "South Bridge, Lexington" and signed at the right "P. Revere, del." The signatures on both works, which can be faintly seen in the reproduction, are lettered as in his engravings.

The coloring of these water-colors is fresh and brilliant after almost a century and a half, and save for some discoloration in the paper of the View, they are in a practically perfect state of preservation.

Duncan Phyfe, who originally owned them, was fifty years old at the time of Revere's death in 1818, was successfully established in business in New York in 1795 or thereabouts, and it is quite possible that he secured them direct from the artist or through the courtesy of some mutual friend. At any rate the fact that Phyfe and Revere were contemporaries adds considerably to the interest of the pictures. The diagonal lines of the shading are characteristic of engraver's drawing and closely approximate Revere's manner in his engraving. In the portrait the eye is characteristic of his manner in drawing. The internal evidences, stylistic and chirographic and the material evidence, in the matter of the paper on which they are painted, is conclusive proof of their authenticity, while the provenience is happily complete and convincing.

Frederic Fairchild Sherman



THE LATE DIRECTOR OF THE PRADO MUSEUM

A serious loss to art has recently occurred in the sudden death of Señor Don Aureliano de Beruete, Director of the Prado Museum at Madrid. Señor de Beruete was the son of a famous collector and critic who was (and still is) considered the greatest authority on Velasquez, and was himself a well-known writer, especially on subjects connected with Spanish art. He had taken a leading part in organizing the exhibition of Spanish art recently held at Burlington House, London, and had come over for the hanging. Mr. Selwyn Brinton, to whom Señor de Beruete had entrusted the publication in English of his work on Goya, has now finished it, and the book, entitled "Goya as a Portrait Painter," with fifty-eight collotype plates, will shortly be published by Messrs. Constable. Señor de Beruete y Moret was still a comparatively young man when he died in the midst of his career.

THE POTTER PALMER COLLECTION

The paintings from the estate of the late Potter Palmer of Chicago shown by Mr. Howard Young during October, constituted such a gathering of notable canvases as would give distinction to any gallery. The three Inness's, two of them late examples, were all of the finest quality and the works of the French artists, Diaz, Monet, Cazin and Corot of superlative merit, if not of large size. The "Spring Morning" by Daubigny was as good as anything from his brush we have come upon in a number of years, while the small water-colors by Bastien Le Page and Mauve were of unusual charm. The "Aztec Sculptor" of de Forest Brush is one of the best of his Indian pictures.

DUNCAN PHYFE'S FURNITURE

The exhibition of the furniture of Duncan Phyfe at the Metropolitan Museum of Art is exhaustive and complete, showing examples of practically all the known pieces he produced, tables, beds, dressing stands, chairs, sofas, window seats and the like. There is a sofa with feet that plainly derive from the cornucopia motif so popular in the early nineteenth century, while many of the pieces show the lion foot and lyre motives more characteristic of Phyfe's work. A particularly interesting and unusual piece is a game table with right hand drawers for counters, cards, etc., backgammon-board beneath the top, which is removable, and a chess-board that fits in place of the top. Phyfe was the last of the real artists among American cabinet makers. His work justifies his reputation.

